

SERBAN NICHIFOR

CATHOLIC MUSIC

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Segnalazione d'Onore, Trento-1993

AVE MARIA

Serban NICHIFOR
(1987)

Adagio (♩ = 54) molto cantabile

- Mamei mele -

poco a poco allargando

Soprano
Solo
(Coro)

Organo

S.

Org.

S.

Org.

S.

Org.

S.

Org.

(+ Solo)

S. *f* San - ta Ma - ri - a Ma - ter De - i

Org. *mf*

S. *ff* o - ra pro - no - bis pec - ca - to - ri - bus mi - se - re - re et in

Org. *f* *mf*

1 *poco a poco allargando*

S. ho - ra mor - tis me stree -

Org. *mp* *p*

2 *molto allargando*

S. no stree. A - A - men

Org. *mp*

(~5')

Brauer, 30-VIII-1987

In Memory of my Mother Dr. Livia Nichifor

AVE MARIA

Pioso

for Soprano (or Tenor) and Organ (or Piano)

Serban Nichifor

$\text{♩} = 80$

(Solo)

6

f

A - ve Ma - ri a, gra - ti - a ple na, Do - mi - nus te - cum, be-ne

mf

simile

12

- dic - ta-tu-in mu-li e - ri-bus et be-ne - di-ctus fru - ctus ven - tris-tu-i IE - SUS.

18 (Tutti)

ff

Sanc - ta Ma ri a, Ma - ter De - i, O - ra pro - no - bis pecca - to - ri - bus, nunc et in

25

ho - ra mor - tis no - strae

30

fff

A - - men

ff *rall.* *fff*

ff *fff*

Bucharest, 21-VII-2019

In Memory of My Mother Dr. Livia Nichifor

AVE MARIA in A minor for Soprano (or Tenor) and Organ (or Piano)

Prayerfully

Serban Nichifor

mf = 70

mf

mp

mf

simile

A - ve Ma - ri - a

gra - ti - a ple - na Do - mi - nus te - cum be - ne dic - ta tu in mu - li - e - ri

bus

f

et be - ne di - ctus fru - ctus ven - tris tu - i

mf

f

Je sus San cta Ma ri - a Ma - ter De - i o - ra pro -

- no - bis pec - ca - to ri - bus nunc et in ho - ra mor - tis no - strae.

no - strae. A - - - men A men

ff *f* *rall* *ff*

$\text{♩} = 70$ $\text{♩} = 30$

30-VIII-2021

In Memory of my very dear Liana Alexandra

AVE MARIA

Serban Nichifor

Estatico

Aria for Soprano and Piano

♩ = 58

Voice

Pf

mf

Voice

Pf

Voice

Pf

f

A - - - ve Ma - - ri - - - a,

7

Voice

gra - - - ti - - a ple - - - na,

Pf

9

Voice

Do - - - mi - nus te - cum, be-ne - dic - ta tu in mu - li - e - ri

Pf

11

Voice

bus , et be - ne - di - ctus fru - ctus ven - tris tu - i JE SUS.

Pf

13

Voice

San - - - cta Ma - - ri a,

Pf

15

Voice

Ma ter De - - - i,

Pf

17

Voice

o-ra pro no - bis pec-ca-to-ri-bus nunc, et in ho - ra mor tis no - strae,

Pf

19

Voice

A

men.

Pf

21

Voice

Pf

23

Voice

men.

Pf

25 $\text{♩} = 54$ $\text{♩} = 50$ $\text{♩} = 44$

Voice

Pf

rall.

27 $\text{♩} = 40$ Lento $\text{♩} = 30$ $\text{♩} = 50$

Voice

Pf

mf *mp* *mf*

A men

Bucharest,
5 Nov. 2013

To my Mother

Andante cantabile

AVE MARIA
for Soprano (ossia Tenore) and Piano

Serban NICHIFOR

♩ = 90

mp *mf*

A - - - ve Ma -

7

- ri - - - a Gra - - - zi a ple - - - na - - - Do - -

14

- mi - nus te cum Be - ne-di-cta tu in mu-li - e - - ri bus Et bene-

21

- di - ctus fru - ctus ven - tris tu - i JE - - SUS

mf *f*

28

mp *mf*

San - - cta Ma - ri - -

34

- a Ma ter De - - i o - ra pro no - bis

41

pec - ca - to - ri - bus nunc et in ho - ra mor - tis no - strae

poco rall.

♩ = 85

♩ = 80

47

A - - - men

f *mp*

mf *mf* a tempo

mp

15 August 2013

AVE MARIA

ȘERBAN NICHIFOR

Largo (♩ = 42), sempre poco rubato

pp dolce e legatissimo *poco*

p molto cantabile

A - ve Ma - ri - a,

pp *poco*

gra - ti - a ple - na, Do - mi - nus

10

te - cum, be - ne - dic - ta tu in mu - li - e - ri -

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2 13 *p.a.p. animando*

Poco più Mosso

bus et be - ne - dic - tus

16

poco rfz

fru - ctus ven - tris tu - i Je - - -

19

-sus, Je - sus, fru - ctus ven - tris

21 *poco animando*

Piu Mosso

mf

tu - i. San - cta Ma -

23

ri - a, Ma - ter

piu 3

piu

25

De - i, o - ra pro no - bis pec - ca -

f

poco rfz

f

poco rfz

28

to - ri - bus nunc et in ho - ra mor - tis

poco allargando
molto

mp sotto voce

Tempo primo

poco

molto

p leggiero

31

no - strae. A - men.

poco a poco calando *sub. a tempo* *rall.*

poco a poco calando *sub. a tempo* *rall.*

poco

piu

4 33 **Larghetto** (♩ ~ 60)

f A - ve Ma - ri - a,

35 3
gra - ti - a ple - na,

37 Do - mi - nus, Do - mi - nus te - cum be - ne -

39 *f ben sostenuto*
dic - ta tu in mu - li - e - ri - bus

42 *ff* 5

et, et be - ne - dic - - tus

ben f

44

fruc - tus ven - - tris tu - - - i

46 *poco rfz*

Je - - - sus, Je - sus,

poco

poco rfz

48

fruc - tus ven - tris tu - i, Je - - - sus.

p. a p. rit..... molto

p. a p. rit..... molto

6 50 **Poco Meno Mosso** *mf dolce*

San - cta Ma - ri - - a,

mp dolce

poco

52 *poco*

Ma - - - ter De - - - i,

pin mf

54 *poco rfz*

o - - ra pro no - bis pec - ca -

poco rfz

56 *poco allargando* *molto* *p sotto voce* **Tempo primo**

to - - ri - bus nunc et in ho - ra mor - tis

poco molto *pp legiero* *poco*

59 *poco a poco calando* **Tempo primo** *p* liscio *p.a.p* *poco a poco* 7

no - strae. A - - - men.

poco a poco calando *pp* *lontano* *pp* *sempre*

62

poco a poco allargando

64

ppp *poco* *poco* *molto* *allargando* *pp* *poco a poco*

AVE MARIA

Prayerfully

for Mezzo-Soprano, Piano and Organ (ad libitum)

Serban Nichifor

Dedicated to Aura Twarowska

$\text{♩} = 120$

4

mf A - ve Ma ri - - a

7

A - ve Ma ri - - a Glo - ri - a

10

ple - - na A - - ve Ma ri - - a

This system contains measures 10, 11, and 12. The vocal line (treble clef) has a melodic line with lyrics. The piano accompaniment (grand staff) features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. Measure 11 has a whole rest for the vocal line.

13

Do - - mi - nus te - cum be-ne dic-ta tu in mu - li -

This system contains measures 13, 14, and 15. The vocal line continues the melody. The piano accompaniment maintains the eighth-note pattern in the right hand. Measure 14 has a whole rest for the vocal line.

16

e - ri - bus et be-ne - dic - tus

This system contains measures 16 and 17. The vocal line continues the melody. The piano accompaniment features a more active bass line in measure 17. Measure 16 has a whole rest for the vocal line.

18

fructus ven-tristu - i Je - - sus Je - - sus

21

Sanc - ta Ma - ri a Ma - ter De-i San - cta Ma

24

ri a o-ra pro no - - bis pec - ca - to - ri-bus nunc et in

27

ho - ra mor - tis nos - - trae A men

30

33

A rall.

men

♩ = 110 ♩ = 100 ♩ = 90

16-VI-2021

Serban NICHIFOR
(1979)

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

SECUNDUM LUCAM

DAS GEHEIMNIS DER GEBURT UNSERES HERRN JESUS CHRISTUS

NACH LUKAS

ORATORIO DA CAMERA / KAMMERORATORIUM

- I.) NUNTIVS / DER FROHE BOTSCHAFT (ca 11')
- II.) CANTUS MARIAE / MARIAS LOBESANG (ca 6')
- III.) NATALIS / JESU GEBURT (ca 10-13')

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

SECUNDUM LUCAM

I.) NUNTIUS

Basso: "Quoniam quidem multi conati sunt ordinare narrationem, quae in nobis completæ sunt, rerum: sicut tradiderunt nobis, qui ab initio ipsi viderunt, et ministri fuerunt sermonis: visum est et mihi, assecuto omnia a principio diligenter, ex ordine tibi scribere, optime Theophile, ut cognoscas eorum verborum, de quibus eruditus es, veritatem." (Lucam I, 1-4)

"... missus est Angelus Gabriel a Deo in civitatem Galilaeae, cui nomen Nazareth, ad Virginem desponsatam viro, cui nomen erat Ioseph, de domo David, et nomen virginis Maria. Et ingressus Angelus ad eam dixit:"

Soprano (Ragazzo): "Ave gratia plena: Dominus tecum: Benedicta tu in mulieribus."

Basso: "Quae cum audisset, turbata est in sermone eius, et cogitabat:"

Contralto: "Qualis esset ista salutatio?"

Basso: "Et ait Angelus ei:"

Soprano (Ragazzo): "Ne timeas Maria, invenisti enim gratiam apud Deum: ecce concipies in utero, et paries filium, et vocabis nomen eius IESUM. Hic erit magnus, et Filius Altissimi vocabitur, et dabit illi Dominus Deus sedem David patris eius: et regnabit in domo Iacob in aeternum, et regni eius non erit finis."

Basso: "Dixit autem Maria ad Angelum:"

Contralto: "Quomodo fiet istud, quoniam virum non cognosco?"

Basso: "Et respondens Angelus dixit ei:"

Soprano (Ragazzo): "Spiritus sanctus superveniet in te, et virtus Altissimi obumbrabit tibi. Ideoque et quod nascetur ex te Sanctum, vocabitur Filius Dei."
(Lucam I, 26-35)

II.) CANTUS MARIAE

Contralto: "Magnificat anima mea Dominum:

et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:

et sanctum nomen eius.

Et misericordia eius a progenie in progenies

timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede,

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Suscepit Israel puerum suum,

recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham, et semini eius in saecula."

(Lucam I, 46-55)

III.) NATALIS

Basso: "Ascendit autem et Ioseph a Galilaea de civitate Nazareth in Iudaeam in civitatem David, quae vocatur Bethlehem: eo quod esset de domo, et familia David, ut profiteretur cum Maria desponsata sibi uxore praegnante. Factum est autem, cum essent ibi, impleti sunt dies ut pareret. Et peperit filium suum primogenitum, et pannis eum involvit, et reclinavit eum in praesepio: quia non erat eis locus in diversorio."

Contralto: "Et pastores erant in regione eadem vigilantes, et custodientes vigiliis noctis super gregem suum. Et ecce angelus Domini stetit iuxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis angelus:"

Soprano (Ragazzo): "Nolite timere: ecce enim evangelizo vobis gaudium magnum, quod erit omni populo: quia natus est vobis hodie Salvator, qui est Christus Dominus in civitate David. Et hoc vobis signum: Invenietis infantem pannis involutum, et positum in praesepio."

Basso: "Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium:"

Coro (♫): "Gloria in altissimis Deo,

et in terra pax hominibus bonae voluntatis." (Lucam II, 4-14)

Basso: "Et venerunt festinantes: et invenerunt Mariam, et Ioseph, et infantem positum in praesepio. Videntes autem cognoverunt de verbo, quod dictum erat illis de puero hoc." (Lucam II, 16-17)

Coro (♫): HYMNUS

DAS GEHEIMNIS DER GEBURT UNSERES HERRN JESUS CHRISTUS

NACH LUKAS

I.) DER FROHE BOTSCHAFT

Basso: "Nachdem schon viele es unternommen haben, Bericht zu geben von den Geschichten, die unter uns geschehen sind, wie uns das überliefert haben, die es von Anfang selbst gesehen und Diener des Worts gewesen sind: habe ich's auch für gut angesehen, nachdem ich alles von Anbeginn mit Fleiss erkundet habe, dass ich's dir, mein edler Theophilus, in guter Ordnung schreibe, auf dass du erfahrest den sicheren Grund der Lehre, in welcher du unterrichtet bist."

(Lukas I, 1-4)

"... ward der Engel Gabriel gesand von Gott in eine Stadt in Galiläa, die heisst Nazareth, zu einer Jungfrau, die vertraut war einem Manne mit Namen Joseph, vom Hause David; und die Jungfrau hiess Maria. Und der Engel kam zu ihr hinein und sprach:"

Soprano (Ragazzo): "Gegrüsset seist du, Hochbegnadete! Der Herr ist mit dir!"

Basso: "Sie aber erschrak über seine Rede und dachte bei sich selbst:"

Contralto: "Welch ein Gruss ist das?"

Basso: "Und der Engel sprach zu ihr:"

Soprano (Ragazzo): "Fürchte dich nicht, Maria, du hast Gnade bei Gott gefunden. Siehe, du wirst schwanger werden und einen Sohn gebären, des Namen sollst du JESUS heissen. Der wird gross sein und ein Sohn des Höchsten genannt werden; und Gott der Herr wird ihm den Thron seines Vaters David geben, und er wird ein König sein über das Haus Jakob ewiglich, und seines Reichs wird kein Ende sein."

Basso: "Da sprach Maria zu dem Engel:"

Contralto: "Wie soll das zugehen, da ich doch von keinem Manne weiss?"

Basso: "Der Engel antwortete und sprach zu ihr:"

Soprano (Ragazzo): "Der heilige Geist wird über dich kommen, und die Kraft des Höchsten wird dich überschatten; darum wird auch das Heilige, das von dir geboren wird, Gottes Sohn genannt werden." (Lukas I, 26-35)

II.) MARIAS LOBGESANG

Contralto: "Meine Seele erhebt den Herrn,

und mein Geist freut sich Gottes, meines Heilandes;
Denn er hat die Niedrigkeit seiner Magd angesehen;
siehe, von nun an werden mich seligpreisen
alle Kindeskinder.

Denn er hat grosse Dinge an mir getan,
der da mächtig ist und des Name heilig ist.
Und seine Barmherzigkeit währet immer für und für bei denen,
die ihn fürchten.

Er übet Gewalt mit seinem Arm und zerstreut,
die hoffärtig sind in ihres Hersens Sinn.
Er stösset die Gewaltigen vom Thron
und erhebt die Niedrigen.

Die Hungrigen füllet er mit Gütern
und lässt die Reichen leer.

Er denket der Barmherzigkeit
und hilft seinem Diener Israel auf,
Wie er geredet hat unsren Vätern,
Abraham und seinen Kindern ewiglich."

(Lukas I, 46-55)

III.) JESU GEBURT

Basso: "Da machte sich auf auch Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt Davids, die da heisst Bethlehem, darum dass er von dem Hause und Geschlechte Davids war, auf dass er sich schätzen liesse mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte. Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe; denn sie hatten sonst keinen Raum in der Herberge."

Contralto: "Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herrn Engel trat zu ihnen, und die Klarheit des Herrn leuchtete um sie; und sie fürchteten sich sehr. Und der Engel sprach zu ihnen:

Soprano (Ragazzo): "Fürchtet euch nicht! Siehe, ich verkündige euch grosse Freude, die allem Volk widerfahren wird; denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt Davids. Und das habt zum Zeichen: ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen."

Basso: "Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:"

Coro (♫): "Ehre sei Gott in der Höhe und Friede auf Erden,
und den Menschen ein Wohlgefallen" (Lukas II, 4-14)

Basso: "Und sie kamen eilend und fanden beide, Maria und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kinde gesagt war." (Lukas II, 16-17)

Coro (♫): HYMNUS

DURATA: ca 28-30'

ESECUTORI

Flauto (Fl.)

Oboe (Ob.)

Corno (Cor.)

Soprano solo (ossia Ragazzo)

Contralto solo

Basso (profondo) solo + Triangolo piccolo (Δ) ossia "Cadelnița"

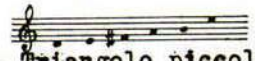
Pubblico - ad libitum⁺



Nastro magnetico (\odot)⁺⁺: - Core (di ragazzi) - 20-35 Soprani (S.)
- 20-35 Alti (A.)

- Campanelli (C-nelli)

- Vibrafono con motore (Vibr.)

- Organo (Org.)

Percussione I: Campane (Cmp.) , Celesta (Cel.), Vibrafono con motore (Vibr.), Triangolo piccolo (Δ), Tam-tam grande (Tamt.)

Percussione II: Campane (Cmp.) , Temple Blocks (T.Bl.) ossia "Toca", Sonagli sospesi (Sngl.), Vibrafono con motore (Vibr.), Campanelli (C-nelli), Triangolo piccolo (Δ), Crotalo  (Crot.)
ossia Campanelli, Tam-tam grande (Tamt.)

Campane da chiesa

Violina 1 (Vlna 1)

Violina 2 (Vlna 2)

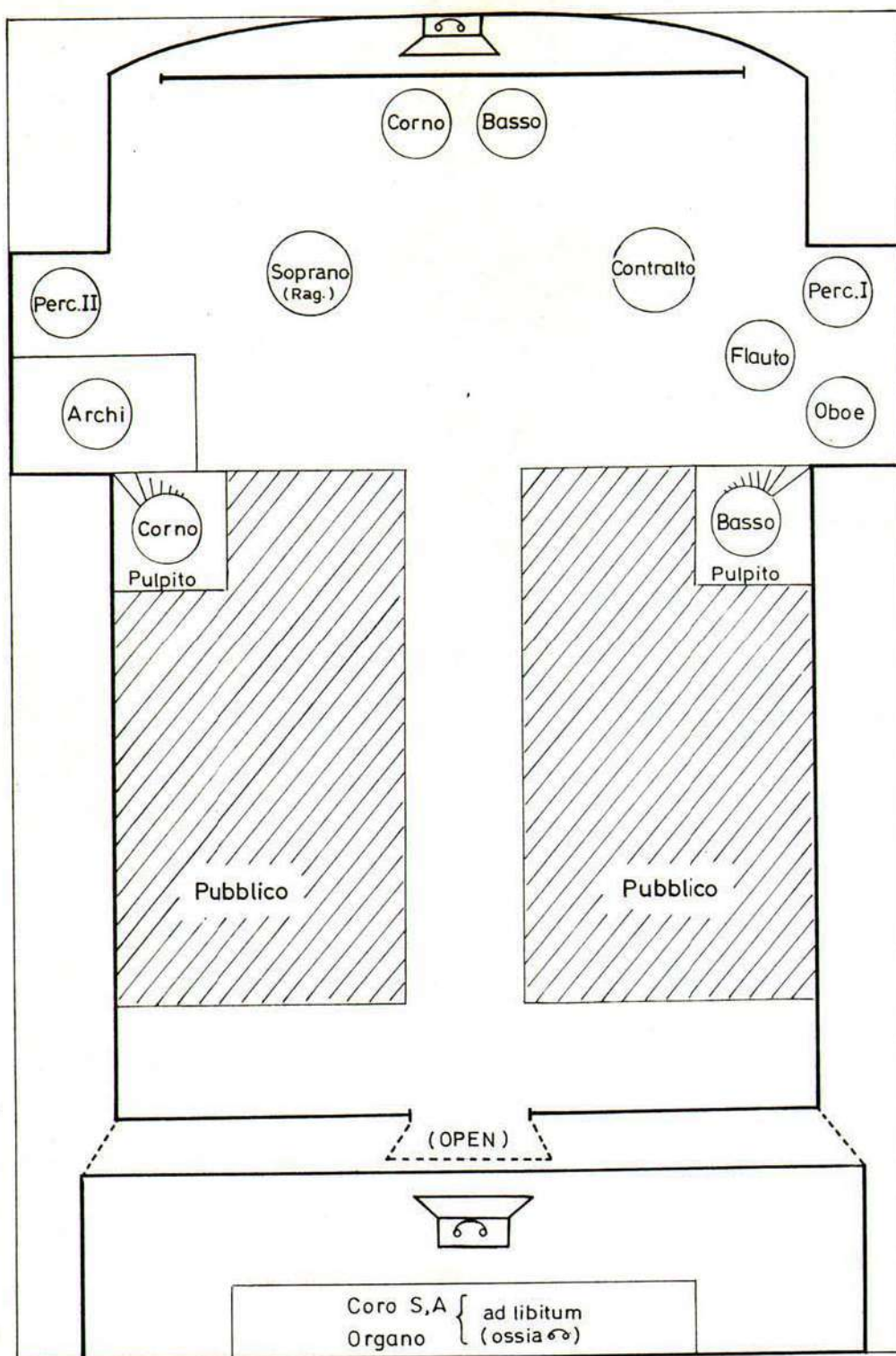
Viola (Vla)

Violoncello (Vlc.) + Sonagli sospesi (Sngl.)

Contrabbasso (Cb.) + Triangolo piccolo (Δ)

+) - Die Flugblätter, die die MOBILE (Volksmelodien zum Anlass der Weihnachten) erhalten, werden zur Verfügung des Publikums für das Endeinschreiten (- ad libitum).

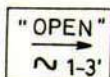
++) - Das Tonband (\odot) kann durch ein direktes Eintreten des Chor und (oder) der Orgel ersetzt werden.



NB - Im äussersten Fall, kann "Percussione II" auch im rechter Querhaus daneben und auf den Instrumenten (Campane, Vibrafono, Tam-tam) von "Percussione I" spielen.

ERLÄUTERUNGEN

"OFF"



"pulpito"

- aussen, in der Nähe des Konzertraumes

- Eintritt der Interpreten in den Konzertraum

- zeitweilige Einstellung der Interpreten

- Austritt der Interpreten von dem Konzertraum

- MOBILE - melodische Abschnitte (das Beigefügte ansehen) fortlaufend (—————) oder unterbrochen (— — — —) in einer aleatorischen Reihenfolge, bis zum von der Länge der geraden Linie angegebenen Zeitschluss gesungen und gespielt. Das Endeinschreiten des Publikums, denen man die MOBILE - Stimmen zur Verfügung gestellt hat, ist "ad libitum".

- spezieller Schlüssel, der die Suchmöglichkeit zur bestern Stimmlage bedeutet, den gänzlichen Wert der gelesenen Noten im G Schlüssel beachtent.

- kreisförmiger Schlag mit einem Metallstab am Tam-tamrande.

- Hinweisung für das offene Ende (das etwa 1-3 Minuten dauert): das Publikum und die Interpreten gehen (die MOBILE singend) hinaus und trennen sich ausserhalb des Konzertraumes, in freier Luft, los. Die so zerstückelten Weihnachtslieder (in "perdendosi") werden zur forwährender vollen, umfassenden und tiefen Klangfülle der "Campane da chiesa" verschlungen werden.

- die Kanzel der Kirche

Meinen Eltern gewidmet.

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

secundum Lucam

Kammeroratorium

SERBAN NICHIFOR

I. NUNTIVS

I Percussionista

II Percussionista

(Campane)

(Campane)

4/4

4/4 Solemnis $\text{♩} = \sim 60$

I Cmp.

fff sempre fff ben marcato

II Cmp.

fff sempre fff ben marcato

I Cmp.

II Cmp.

Organo

sempre mf liscio



I Cmp.


II Cmp.


Contrabbassista
△ piccolo

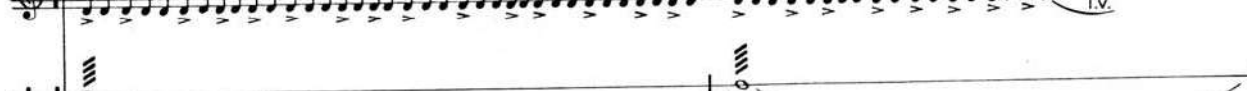
OFF


sempre fff sostenuto



Org.  


I Cmp. 


II Cmp. 


Cb. 


Δ picc. 

Org.  



I Cmp. 


II Cmp. 


Cb. 


Δ picc. 


sempre fff

Org.  



I Cmp. 


II Cmp. 


Cb. 

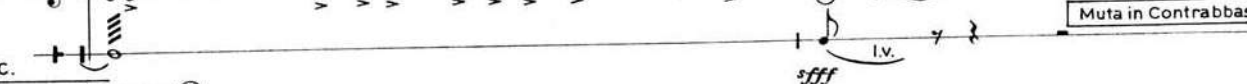
Δ picc. 


s.fff

Org.  

I Cmp. 

II Cmp. 

Cb. 

Δ picc. 

s.fff

OFF

1

poco rubato

f *sonoré, quasi parlando*

QUO - NIAM QUI -

Basso solo

Muta in Contrabbasso

* Erleichterung : (81)

Basso solo

Org.

II Cmp.

quasi parlando, molto pesante

DEM

MUL - TI CO-NATI SUNT ORDI-NA-RENAR-RATIO-NEM,

Muta in T. Bl. (Toaca)

fff

Basso solo

Org.

I Cmp.

II T. Bl. (Toaca)

Cb.

(non dim.)

QUAE IN NO-BIS COM-TE SUNT, RE-RUM:

sempre fff

sempre fff

(molto vibr., arco ad lib.)

sempre fff liscio

molto

Basso solo

Org.

I Cmp.

I T. Bl.

Cb.

f sonore

in altare

SI - CUT TRA - DI-DE-RUNT NO-BIS,

fff p sub.

Basso solo

Org.

II T. B.

Cb.

QUI ABi-Ni-Ti-O iP-si Vi-DE-RUNT, ET MI - NIS-TRI FU-E-RUNT SER-MO - NIS:

sempre fff

quasi parlando, molto pesante

Basso solo

VI - SUM EST ET MI - HI, AS - SE - CU-TO OMNIA A PRIN-PI-O DI-LI-GEN- EX ORDINE TI-BI SCRIBE-RE,

Org.

II T. Bl.

Cb.

sempre ffff

Basso solo

OP - TI-ME TE-O - PHI - LE, (E)

Org.

II T. Bl.

Cb.

fff possibile

Basso solo

fff sonore (non dim.)

Org.

I Cmp.

II T. Bl.

Cb.

sempre ffff possibile

sempre ffff possibile

(molto vibr., arco ad lib.)

sempre ffff liscio

Basso solo

fff sonore

UT CO - GNOS - CAS E -

Org.

I Cmp.

II T. Bl.

Cb.

f

l.v.

Basso solo

O - RUM VER - BO - RUM, DE QUI - BUS E - RU - DI - TUS ES,

Org.

Cb.

Basso solo

VE - RI - TA - TEM.

Org.

I Cmp.

sempre *fff* possibile

Cb.

Basso solo

(non dim.)

fff

Poco più mosso (♩ = 80)

Org.

I Cmp.

Muta in Cel.

II T. Bl.

sempre *fff* possibile

fff

Muta in Sngl. e Vibr.

OFF

Vlna 1

Con un Cero acceso

Vlna 2

Con un Cero acceso

Vla

Muta in Sonagli sosp.

Vlc.

(poco agitato)

sempre *ppp* ↔ *p* lontano

Cb.

fff

Sempre sul Mi, quasi uccelli, poco rubato

d'al niente

Violoncellista
Sonagli sospesi

Vlna 1

mp *pp*

Vlna 1

gliss.

Vlc.
Sngl.

Vlna 1

Vlc.
Sngl.

Vlna 1

Vlc.
Sngl.

Vlna 1

Vlc.
Sngl.

Vlna 1

Vlna 2

Vla

Vlc.
Sngl.

Muta in Vlna 2

Muta in Viola

I Cel.* *pp → mp* *legatissimo, quasi mormorando*

(sempre Pedala)

Vlna 1

Vlc. Sngl. Muta in V-cello

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

* Die Versetzungszeichen ändern nur die Noten, die sie verzeichnen.

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

mp *sonore*

morendo

Soprano
(Ragazzo)
Solo

Con un Cero acceso

Contralto
Solo

Con un Cero acceso

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

Soprano
(Ragazzo)
Solo

Contralto
Solo

I Cel.

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

Sul ponticello, a punta d'arco
(Sul La, sempre vibrato)

d'al niente

pp

gliss.

mp cantabile e

fluido

(Sul Re)

(Sul La)

gl.

gl.

(Sempre Sul Re)

gl.

sempre mp legatissimo

I Cel.

Vlna 1

(Sempre Sul La)

poco

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

(l.v.)

Vlna 1

molto *mf espressivo*

I Cel.

(sempre Pedale)

Vlna 1

(Sempre Sul Re)

I Cel.

p semplice

Vlna 1

p espressivo

I Cel.

Vlna 1

I Cel. I.v.

Vlna 1 (Sempre Sul La)

molto espress.

I Cel. 5

p semplice

Vlna 1 (non tremolo)

p liscio

I Cel.

Vlna 1 (tremolo)

pp lontano

(non tremolo)

poco

I Cel. (I.v.)

poco agitando

II Sonagli sosp.

poco vibrato

sempre pppp lontano

Vlna 1 (I.v.)

mp

molto poco vibr. arco ad lib.

Cb. (I.v.)

sempre pppp liscio, quasi organo

L'istesso tempo (♩ = ~80)

3

pp dolce, quasi falsetto

Basso Solo

MIS - SUS EST AN - GE - LUS GA - BRI - EL A —

I Cel.

(l.v.)

(sempre Pedala)

II Sngl.

sempre p sonore

Vlna 1

Vlna 2

con sord.

poco vibr.

sempre ppp liscio, quasi organo

poco vibr.

Vla

con sord.

sempre ppp liscio, quasi organo

poco vibr.

Vlc.

con sord.

sempre ppp liscio, quasi organo

Cb.

Basso Solo

DE - O IN CI - VI - TA - TEM GA - LI - LAE - AE, CUI

I Cel.

(l.v.)

(l.v.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

Basso Solo

poco

NO - MEN NA - ZA - RETH, AD VIR - GI - NEM DES - PON - SA -

I Cel.

(l.v.) (l.v.)

II Sngl.

Vlna 2

Vlna

Vlc.

Cb.

Basso Solo

TAM VI - RO, CUI NO - MEN E - RAT IO - SEPH, DE

I Cel.

(l.v.) (l.v.)

II Sngl.

Vlna 2

Vlna

Vlc.

Cb.

Basso Solo

DO - MO DA - VÍD, ET NO - MEN VÍR - GI - NÍS MA - RÍ - A.

poco rall.

poco gliss.

I Cel.

(l.v.)

II Sngl.

Muta in Vibr.

I.v.

p secco

(Sul Mi)

Vlna 1

Vla

Vlc.

Cb.

Basso Solo

ET ÍN - GRES - SUS AN - GE - LUS AD E - AM DÍ - XIT:

poco rubato

Soprano (Ragazzo) Solo

4

a tempo

mp cantabile

A - VE

I Cel.

(sempre Pedala)

II Vibr.

(sempre Pedala)

Muta in Sngl.

sempre **ppp** lontano

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo

GRA - TI - A PLE - NA; DO - MI - NUS TE - CUM; BE - NE -

I Cel. (l.v.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo

DIC - TA TU IN MU - LI - E - RI - BUS. —

Basso Solo *p quasi parlando*

QUAE CUM A - U - DIS - SET, TUR - BATA EST IN SER - MONE

I Cel. (l.v.)

II Sngl.

Vlna 1

Vlna

Vlc.

Cb.

Muta in Vibr. l.v.

Contralto Solo *poco rall.* *poco rubato* *mp dolce* **2 (4)** **3**

QUA LIS ES-SET ÍS-TA SA-LU-TA-TÍ-O

Basso Solo *9* *3* *P* *5*

E-IUS, ET CO-GÌ-TA-BAT. ET A-ÌT AN-GE-LUS E-i

I Cel. (i.v.) *pp* *mp* *(sempre Pedala)* *Muta in Sngl.*

II Vibr. *p secco* *(sempre Pedala)*

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo **3** *a tempo* *mf molto cantabile* **4** **3**

NE TI - ME-AS MA - RÌ - A, IN - VE -

Basso Solo

I Cel. *legatissimo, quasi mormorando*

II Sngl. *sempre pppp lontano*

Vlna 2

Vla

Vlc.

Cb.

3 8

Soprano Solo

NI - STI E - NIM GRA - TI - AM A - PUD DE - UM, (*leggiere*)

I Cel.

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

6 8

EC - CE CON - CI - PI - ES IN U - TE - RO, ET PA - RI - ES

I Cel. (*legg.*)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

poco rubato (quasi parlando)

7 8

Soprano Solo

Fi - li - um, ET VO - ca - bis NO - men e - ius Ie - sum, — Hic e - rit MAG - nus, ET

I Cel.

(l.v.) *mp* (l.v.) (sempre Pedala)

mf sonore

Muta in Vibr.

p secco

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

8 8 9 8 4 8 8 5

Soprano Solo

Fi - li - us AL - tis - si - mi VO - CA - bi - tur, — ET DA - bit IL - li DO - mi - nus DE - US

poco rall.

a tempo

molto espressivo

I Cel.

(l.v.) (l.v.)

sempre *p* sonore

II Vibr.

(sempre Pedala)

Vlna 1

sempre *pppp* liscio e dolce, come eco

Vlna 2

sempre *pppp* liscio e dolce, come eco

Vla

sempre *pppp* liscio e dolce, come eco

Vlc.

sempre *pppp* liscio e dolce, come eco

Cb.

sempre *pppp* liscio, quasi organo (arco ad lib.)

5 7 6 7 6

Soprano Solo

SE-DEM DA - VIO PA - TRIS E - IUS; ET REG-NA - BIT IN DO-MO IA - COB

I Cel.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6 8(4)

Soprano Solo

IN AE-TER-NUM, ET REG-NI E - IUS NON E-RIT FI - NIS.

Basso Solo

mp quasi parlando

DI-XIT AU - TEMMA-

I Cel.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Contralto Solo

dolce
mp dolce
QUO-MO-DO FÌ-ET ÌS-TUD, QUO-NIAM VÌ-RUM CO-GNOS-CO —
NON mp

Basso Solo

RÌ-A AD AN - GE - LUM: ET

I Cel.

(l.v.)
mp sonore

II Vibr.

p ecco
sempre Pedala
Muta in Sngl.

Vlna 1

poco vibr.
sempre ppp liscio, quasi organo

Vlna 2

poco vibr.
sempre ppp liscio, quasi organo

Vna

poco vibr.
sempre ppp liscio, quasi organo

Vlc.

poco vibr.
sempre ppp liscio, quasi organo

Cb.

mp dolce

mp dolce *poco rallentando*

Soprano Solo

Contralto Solo

Basso Solo

RES-PON-DENS AN-GE-LUS DI-XIT E-i :

I Cel.

II Sngl.

sempre p *sonore* *Muta in Vibr.* *sempre pppp* *lontano* *p secco* *(Sul Mi)*

Vlna 2

Vla

Vlc

Cb.

sempre pppp *liscio*

molto rallentando **5**
4

Soprano Solo

ti-si - mi o-BUM-BRA-BIT ti - bi, i - DE-O-QUE ET QUOD NAS-CE - TUR EX TE SANC-TUM, VO - CA - Bi - TUR

I Cel.

II Vibr.

Vlna 2

Vla

Vlc.

p

p

5
4

Soprano Solo

fi - li - US DE - i.

pp lontano

4 **5** **3**
4 **5** **4**

Maestoso ($\text{♩} = \sim 40$)
non dim.

I Cel.

II Vibr.

Muta in Vibr.

Muta in C-nelli

3 **5** **2**
4 **4** **4**

Org.

4' 8' in rilievo


8' legatissimo

8' legatissimo


8' legatissimo

8' legatissimo

ff sonore ma dolce


Org. 

5/4 3/4 5/4

Org. 


5/4 3/4

fff

Org. 

5/4 3/4 (2', 4', 8') 6/4 5/4

(8', 16')

Org. 

5/4 7/4 G.P. 5/4 G.P. (11')

lasciar vibrare naturalmente (in Salà)

attacca

II. CANTUS MARIAE

Allegretto ($\text{♩} \approx 104$), poco rubato

Fl. p molto cantabile

Org.

8 OFF 10 8 7 8

Fl. 6 8 9 8

Fl. 2 8 7 8 6 8 9 8

Fl. 4 8 8 1 8 Allegro ($\text{♩} \approx 144$) 6 8 12 8

Contralto Solo mp molto cantabile

Vla. via sord. sempre pp liscio, poco vibrato

Cb. sempre pp liscio (arco ad lib.)

MA - GNI - FI - CAT A - NI - MA ME -

Fl. 12 8 8 5 8

Contralto Solo pp liscio

Vla.

Cb.

A DO - MI - NUM: ET E - XUL - TA - VIT SPI - RI - TUS ME - US

Contralto Solo

poco al.

IN DE - O, IN DE - O SA-LU-TA-RE ME - O,

I Vibr.
con motore

pp sonoro

Vlna 2

sempre pp liscio

Vla

Cb.

Contralto Solo

poco al.

IN DE - O, IN DE - O SA-LU-TA-RE ME - O.

I Vibr.

pp

Vlna 1

ppp *poco*

Vlna 2

non cresc.

Vla

poco

Cb.

non cresc.

Contralto Solo

2

Animato ($\text{♩} = \sim 126$)

pp

QUI - A RES-PE-XIT HU-MI-LI-TA-TEM AN - CIL-LAE SU - AE: EC-CE E - NIM EX HOC

I Vibr.

pp

Vlna 1

p molto cantabile

Vlna 2

simile

sempre pp liscio

Vla

vibr. normale

Vlc.

sempre pp liscio

Cb.

7/8 12/8

Contralto Solo

BE - A - TAM ME DÌ - CENT OM - NES GE - NE - RA - TÌ - O - NES. — QUI - A FE - CÌT

Fl. *p* *dolcissimo*

I Vibr. *p*

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6/8 11/8 9/8 12/8 8/8

Fl. *poco*

Contralto Solo

MÌ - HÌ MA - GNA QUI PO - TENSEST — ET SANC - TUM NO - MENE - IUS. *poco*

I Vibr. *pp*

Vlna 1 *poco*

Vlna 2 *pp* *poco*

Vla *poco*

Vlc. *(non trem)*

Cb.

8 ³ 8 Allegro (♩ = ~ 132) 7 8 11 8 8

Fl. *p cantabile*

I Vibr. *pp* *pp*

II C.-nelli *pp dolce*

Vlna 1 *sempre pp liscio*

Vlna 2

Vla *p cantabile*

Vlc.

Cb.

8 8 7 8 11 8 5 8 6 8

Fl.

I Vibr. *pp* *pp*

II C.-nelli

Vlna 1

Vlna 2

Vla *simile*

Vlc.

Cb.

6/8 9/8 5/8 poco rall. 12/8 8/8

Fl.

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Via

Vlc.

Cb.

pp *pp* *pp*

8/8 4 10/8 8/8

Allegretto (♩ = 112)

Fl.

Contralto Solo

mp dolce

ET MI-SE-RI-COR-DI-A E-IUS A PRO-GE - NI-E IN PRO-GE-NI-ES TI-MEN-TI-BUS E - UM.

I Vibr.

II C-nelli

pp dolce

Vlna 1

Vlna 2

Via

sempre pp liscio

Vlc.

p dolcissimo

Cb.

pp *v simile*

7 8 9 10

Fl.

Contralto Solo

FE - CĪT PO-TEN-TĪ-AM ĪN BRA-CHĪ-O SU - O: DĪS-PER-SĪT SU-PER-BOS MEN-TE COR - DĪS SU - Ī.

I Vibr.

pp

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

10 7 11

8 8 8

Fl.

sempre p

Contralto Solo

DE-PO-SU-IT PO - TEN - TES DE SE - DE, ET E - XAL - TA - VĪT HU - MĪ - LES.

I Vibr.

sempre pp dolce

II C-nelli

Vlna 1

Vlna 2

p cantabile

sim.

Vla

Vlc.

Cb.

11 8 8 12 8 8

Fl. *poco*

Contralto Solo
E - SU-RÌ-EN - TES ÌM-PLÈ - VIT BO - NÌS: ET DÌ-VÌ - TES DÌ-MÌ-SÌT Ì - NA - NES. *poco*

I Vibr. *I.V. poco*

Vlna 1 *poco*

Vlna 2 *poco*

Vla

Vlc.

Cb.

8 5 12 8 8 9 8

Fl. *Vivace (♩ = ~160)*
p poco giocoso

I Vibr. *pp come eco*

II C-nelli *p poco giocoso*

Vlna 1 *p poco giocoso* *sim.*

Vlna 2 *pp*

Vla *p poco giocoso* *sim.*

Vlc. *pp*

8 9 13 7 6

Fl. *Muta in Trgl.*

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

6 8

Fl. *ppp* *molto*

Ob. *ppp* *molto*

Cor. *OFF* *p* *mp* *molto*

I Δ picc. *pppp* *molto*

II C-nelli *p* *molto* *Muta in Trgl.*

Vlna 1 *ppp* *molto*

Vlna 2 *sub ppp* *molto*

Vla *ppp* *molto*

Vlc. *sub ppp* *molto*

Fl. *ff dolce* *molto*

Ob. *ff dolce* *molto*

Cor. *ff dolce* *molto*

Contralto Solo *mp* *tranquillo*

I Δ picc. *mf* *molto*

II Δ picc. *mp* *molto*

Vlna 1 *ff dolce* *molto* *pp*

Vlna 2 *ff dolce* *molto* *pp*

Vla *ff dolce* *molto* *pp*

Vlc. *ff dolce* *molto* *pp*

6 Allegro (♩ = ~ 132)

Fl. 12 8 4 8 10 8

Ob. *p* *tranquillo e molto cantabile*

Cor. *e molto cantabile*

Contralto Solo CE - PIT IS - RA - EL PU - E - RUM SU - UM, RE - COR - DA -

I Vibr. *sempre p* *come eco*

I Δ picc. *fff* *poss.* *I.v.* *Muta in Vibr.*

II Δ picc. *fff* *poss.* *I.v.*

Vlna 1 *sempre pp* *liscio (arco ad lib.)*

Vlna 2 *sempre pp* *liscio (arco ad lib.)*

Vla *sempre pp* *liscio (arco ad lib.)*

Vlc. *sempre pp* *liscio (arco ad lib.)*

Cb. *sempre pp* *liscio (arco ad lib.)*

10 4 6 9
8 8 8 8

Ob.

Contralto Solo

TUS MI-SE-RI-COR - DÍ-AE SU - AE SÍ CUT LO-CU-TUS EST AD PA - TRES

I Vibr.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

9 5 6 13 9
8 8 8 8 8

Ob.

Contralto Solo

NOS - TROS, A - BRA - HAM, ET SE - MÍ-NI E-IUS IN SAE-CU-LA.

I Vibr.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

pp

pp

pp

pp

pp

pp

7 **Prestissimo** (♩ = 216) **11**

Fl. *mp cantabile*

Ob. *mp cantabile*

Contralto Solo

C-nelli *p sonoro* *p*

Vlna 1 *mp dolce*

Vlna 2 *mp dolce*

Vla *mp dolce*

Vlc. *mp dolce*

Cb. *mp dolce*

9 **11** **9** **8** **7**

Fl.

Ob.

Contralto Solo

I Vibr. *p sonoro* *p* *p* *p*

Vlna 1

Vlna 2 *mf cantabile*

Vla

Vlc. *mp cantabile* *sim.*

Cb.

7 8 6 8 9 8 12 8 7 8

Fl. *p sonoro* *p* *sempre pp*

Ob.

Contralto Solo

II Tamt. grande

Vlna 1 *mp cantabile* *sim.*

Vlna 2 *sim.*

Vla *mp cantabile* *sim.*

Vlc. *mp cantabile*

Cb.

7 8 6 8 9 8 (pochissimo allargando)

Fl. *p dolce* *molto*

Ob.

Contralto Solo *sempre mp dolce* *molto*

II Tamt. *non cresc.*

Vlna 1

Vlna 2 *pp dolce* *molto*

Vla *pp dolce* *non cresc.*

Vlc.

Cb. *attacca*

III. NATALIS

4/4 Solemnis
♩ = 60

Fl. *f* sonoro *molto* *fff* ben sostenuto

Ob. *fff* ben sostenuto

Contralto Solo *f* sonoro (*non dim.*)

I Cmp. *sub. fff* ben marcato *l.v.*

I Cmp. *sempre fff* ben marcato

II Tamt *p* **Muta in Campane**

Vlna 2 *f*

Vla *p* *molto* *f*

Fl. *p*

Ob. *p*

Cor. *in pulpito sinistro*

Basso Solo *in pulpito destro*

I Cmp. *sempre fff* ben marcato

II Cmp.

Fl.

Ob.

Org. ^{4'}

sempre mp liscio

I Cmp.

II Cmp.

1

Fl.

Ob.

sempre in posizione II → Corno in Mi (effetto)

Cor. *f* *sonore*

Basso Solo *ff* *sonore quasi parlando*

A - SCEN - DIT AU - TEM ET IO - SEPH A GA - LI - LAE - A DE CI - VI - TA - TE NA - ZA - RETH IN IU -

Org.

I Cmp. *l.v.*

II Cmp. *l.v.*

Vlna 2 *Sul Sol*

sempre liscio (arco ad lib.)

Sul La

Vlc. *sempre mp liscio (arco ad lib.)*

* Erleichterung: (8↑)

Cor. *f*

Basso Solo

Org.

Vlna 2

Vlc. 2

DAE-AM IN CI-VI-TA-TEM DA-VID, QUAE VO-CA-TUR BE-THLE-

Cor. poco rubato, quasi cadenza

Basso Solo

Org.

I Cmp. *fff* i.v.

II Cmp. *fff* i.v.

Vlna 2

Vlc.

HEM:

Cor. accelerando

Org.

I Tamt. grande

Vlna 2

Vlc.

Cb. *ppp* *molto*

sempre p sonoro

molto

molto

2 $\text{♩} = \sim 60$

Cor. *f* giocoso (quasi glissando armonico)

Org.

I Tamt.

II Sngl. *pp* sonore

Vlna 1 *ffp* molto sul ponticello
col legno battuto

Vlna 2 *sempre f* sonore

Vla *ffp* molto sul ponticello

Vlc.

Cb.

accelerando

Cor. *sf*

Org.

I Tamt.

II Sngl.

Vlna 1 *ffp*

Vlna 2

Vla *ffp*

Vlc.

Cb.

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

ffp

ff

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

col legno battuto

sempre f

col legno battuto

arco normale

molto

ffp

precipitando

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Muta in Vibrafono
I.v.

4 Subito Tempo I $\text{♩} = \sim 60$

Basso Solo

ff dolce

UT PRO - FI-TE-RE-TUR CUM MA - RI - A DES-PON-SA-TA SI-BI U - XO-RE PRAG-NAN-TE. - FAC -

Org.

I Vibr.

mp

col legno battuto

Vla

sempre mp ritmico

Vlc.

Cb.

(sempre ff sostenuto)

Subito $\text{♩} = \sim 152$

Fl. *ff sostenuto*

Ob. *ff sostenuto*

Basso Solo
TUM EST AU-TEM CUM ES-SENT I-BI, IM-PLE-TI SUNT DI-ES UT PA-RE

Org. *mp*

I Vibr. *mp* **Muta in Campane** (2 martelli) *ff*

II Sngl. *mp* *sonore*

Vlna 1 *ff* *gato* *gliss. arm.*

Vlna 2 *ff* *col legno battuto*

Vla. *col legno battuto*

Vlc. *col legno battuto*

Cb. *col legno battuto*

Fl. (non dim.)

Ob. (non dim.)

Basso Solo
RET.

Org.

I Cmp. *mp*

II Sngl. *mp*

Vlna 1 *mp*

Vlna 2 *mp* *sempre arco normale*

Vla. *f dolce quasi uccelli*

Vlc. *col legno battuto*

Cb. *col legno battuto*

Fl.

Ob.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

gliss. arm.

glissando

Subito $\text{♩} = \sim 76$

Subito $\text{♩} = \sim 152$

Fl.

Ob.

Cor.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

f deciso, quasi gliss. armonico

(liscio)

col legno battuto

arco normale

f dolce quasi uccelli

Subito $\text{♩} = \sim 76$

Fl.

Ob.

Cor.

Basso Solo

Org. C^6

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

ff dolce

ET PE-PE-RIT FI-LI-UM

secco

(sul ponticello) glissando

f^{pp} sub. arco normale

ff sostenuto

5

Fl.

Ob.

Cor.

Basso Solo

Org. C^6

II Sngl.

Vlc.

Cb.

f

f

molto

SU-UM PRÌ-MO-GE-NÌ-TUM, ET PAN-NIS E-UM ÌN VOL-VÌT, ET RE-CLÌ-NA-VÌT, E-UM ÌN PRAE-SE-PI-O:

p *molto*

p *molto*

Subito $\text{♩} = \sim 152$

Fl. *fff gaio*

Ob. *fff*

Cor. *g*

Basso Solo

Org. *g*

I Cmp *g*

II Sngl. *fff*

Vlna 1 *g* *gliss. arm.*

Vlna 2 *g* *gliss. arm.*

Vla *g*

Vlc. *f* *V*

Cb. *fff sostenuto*

Fl.

Ob.

Cor. *g*

Org. *g*

I Cmp. *g*

II Sngl. *g*

Vlna 1 *g*

Vlna 2 *g*

Vla *g*

Vlc. *V*

Cb. *g* *gl. arm.*

Sul Mi

poco a poco accelerando

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6 Subito tempo I (♩ = ~60)

Cor. *fff* sonoro, padiglione in aria *possibile fff* (9)
Basso Solo QUI - A NON E - RAT E - IS LO - CUS - IN DI -

Org. 6/8

I Cmp. *sf* i.v.

I Tamt. *fff* i.v.

II Cmp. *sf* i.v.

Basso Solo *fff* molto 6/4
VER - SO - RI - O.

Org. 6/8 *mf* molto

Cor. 6/4 7 Meno mosso ♩ = ~40-60 8 OFF con sord.
pp eco poco

Contralto Solo *p dolce* 3 6 3
ET PAS - TO - RES E - RANT IN RE - GI - O - NE E - A - DEM VI - GI - LAN - TES -

Basso Solo OFF

Org. 6/8 *fff*

I Cmp. *sf* i.v. Muta in Celesta

II Cmp. *sf* i.v. sempre *pp* sonoro

Vlna 1 con sord., poco vibr. *pp* liscio (arco ad lib.)
con sord., poco vibr.

Vlna 2 *pp* liscio (arco ad lib.)
con sord., poco vibr.

Vla *pp* liscio (arco ad lib.)

7 4

Cor. 6 4 8 4

pp lontano

Contralto Solo

ET CUS-TO-DI-EN-TES VI-GI-LI-AS NOC-TIS SUPER-GEM SU-UM. ET EC-CE AN-GE-LUS DO-NI STE-TIT IUX-TA IL-LOS,

II Cmp.

pp

Vlna 1

Vlna 2

Vla

Vlc.

poco vibrato

pp liscio

8 4

Contralto Solo

ET CLA-LI-TAS DE- i CIRCUM-FUL-SIT IL-LOS,

II Cmp.

pp

Vlna 1

Vlna 2

Vla

Vlc.

4 4 5 4 6 4

Contralto Solo

ET TI-MU-E-RUNT TI-MO-RE MAG-NO. ET DI-XIT IL-LIS AN-GE-

I Cmp.

pp

Vlna 1

sempre pp

Vlna 2

Vla

Vlc.

Cb.

6/4 **8** Tempo primo ♩ = ~ 60 **5/4** **8/4**

mp dolce

Soprano Solo
NO - LI - TE TI - ME - RE : EC - CE E - NIM E - VAN - GE - LI - ZO VO - BIS

Contralto Solo
LUS:

I Cel.
sempre pp ↔ mp legatissimo *quasi mormorando*

I Cmp.
pp *pp* *pp* *pp*

Vlna 1

Vlna 2

Vla
(arco ad lib.)
sempre pp liscio

Vlc.
sempre pp liscio

Cb.
sempre pp liscio

8/4 **6/4** **4/4** poco rall. **4/4**

Soprano Solo
GAU - DI - UM MAG - NUM, QUOD E - RIT OM - NI PO - PU - LO : QUI - A NA - TUS VO - BIS HO - DI - E SAL - VA -
EST

I Cel.
(2a)

II Cmp.
pp *pp* *pp* *pp* *pp* *pp*

Vla

Vlc.

Cb.

4 $\text{♩} = \sim 80$ *p dolce e fluide, poco in rilievo* 5 4

Fl.

Soprano Solo *mf dolce*
TOR, QUI EST CHRIS-TUS DO-MI-NUS IN CI-VI-TA-TE

I Cel.

II Cmp.

Vlna 1' *sempre pp come eco*
Sul pont. a punta d'arco
(Sul Re) sempre vibr.
d'al niente *pp* *gliss.* *mp cantabile*

Vla *sempre pp liscio*

Vlc. *sempre pp liscio*

Cb. *sempre pp liscio*

4

Fl.

Soprano Solo
DA — vld

I Cel.

II Cmp.

Vlna 1' *gliss.*
e fluide poco in rilievo *poco*

Vla

Vlc.

Cb.

Fl.

Soprano Solo

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

sempre ~~mp~~ legatissimo

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

poco

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl. *sempre **pp** liscio*

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl.

I Cel.

II Cmp.

Vlna 1 *molto* ***mf** espress.*

Vla

Vlc.

Cb.

Fl. *pp*

Soprano Solo
ET HOC VO - BIS si - GNUM:

I Cel. *sempre Pedala*

II Cmp.

Vlna 1 (9) (Sul Sol)

Vlna 2 *sempre pp* Sul Re

Vla.

Vlc.

Cb.

Soprano Solo *pp misterioso*
in - ve - ni - e - tis in - fan - tem pannis in - vo - lu - tum ET po - si - tum in prae -

I Cel.

II Cmp.

Vlna 1 (Sul Re) *p espress.*

Vlna 2 *liscio (arco ad libitum)*

Vla.

Cb.

Soprano Solo

SE - Pi - O.

I Cel.

II Cmp.

Vlna 1

Vlna 2

Cb.

molto espress.

p liscio

(non tremolo)

I Cel.

II Cmp.

Vlna 1

Vlna 2

Vla

Cb.

ppp come eco

pp lontano

sempre ppp liscio (arco ad lib.)

(non trem.)

Org.

I Cel.

II Cmp.

Vlna 1

Vlna 2

Vla

Cb.

pp sonora

ppp

ppp

sempre pp sonora

non dim.

non dim.

non dim.

8', 16'

Muta in Tamt.

9 Tempo primo ♩ = ~ 60

Basso Solo *OFF f pauroso* *g* *5* *8* *8*

ET SU-BÍ-TO FAC-TA EST CUM AN-GE-LO MUL-TÍ-TU-DO MÍ - LÍ-TÍ-AE CE-LES-TÍS LAU-DAN-TÍ-UM DE-UM,

Org.

I Cel. *Muta in Campani*

II Tamt.

Vlna 2

Basso Solo ET DÍ-CEN - TÍ-UM

Coro (Ragazzi)

S. GLO-RI-A — IN AL-TIS-SI-MIS DE-O, ET IN

A. GLO-RI-A — IN AL-TIS-SI-MIS DE-O, ET IN

2', 4', 8'

Org. *8'* *(8', 16')*

II Tamt. *sub. ff sonare* *non cresc.*

Vlna 2

Basso Solo *ff piccatamente* *ET*

Coro

S. TER-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-TA-TÍS.

A. TE-RA PAX HO-MI-NI-BUS BO-NAE VO-LUN-TA-TÍS.

Org. *sempre ff*

II Tamt. *(sul Re) sempre *mf* sostenuto*

Vlna 2 *sempre *pp* liscio (arco ad lib.)*

Basso Solo *5* *8* *(9)*
 VE-NE-RUNT FESTI-NAN-TES ET IN VE-NE-RUNT MA-RI-AM, ET IO-SEPH, ET IN-FAN-TEM PO-SI-TUM IN PRAE-

Org.

II Tamt

Vlna 2

Basso Solo *V V V*
 SE-PI-O. *fff*
 VI-DEN-TES AU-TEM COG-NO-VE-RUNT DE

Coro
 S. GLO - RI - A
 A. GLO - RI - A

Org. *sempre ff*

II Tamt *molto ff*

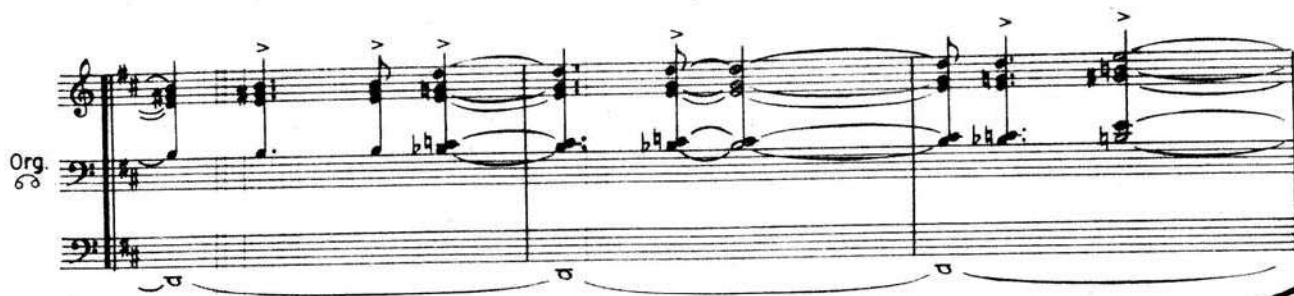
Vlna 2 *sempre pp liscio*

Basso Solo *8* *fff poss.* *10*
 VER-BO, QUOD DIC-TUM E-RAT IL-LIS DE PU-E-RO HOC...

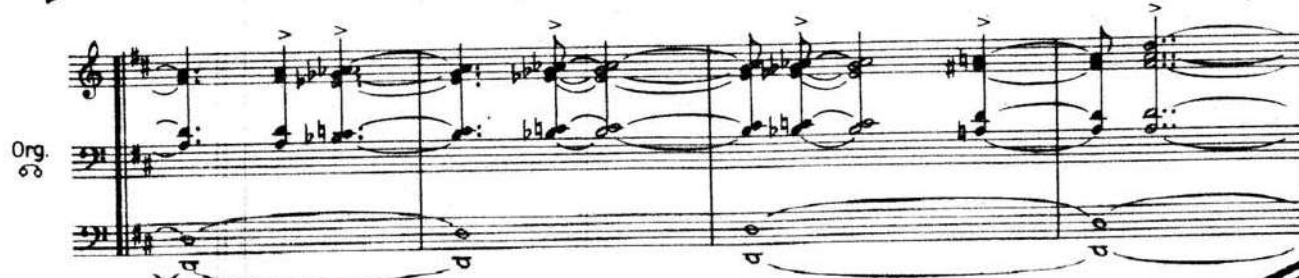
Org. *fff organo pieno*

II Tamt *Muta in Camp (l.v.)*

Vlna 2

Org.  This system shows the first staff of an organ score. It features a treble and bass staff with complex polyphonic textures, including many sustained notes and slurs. The key signature has one sharp (F#).

Org.  This system continues the organ score with similar polyphonic textures. It includes various musical notations such as slurs, ties, and dynamic markings.

Org.  This system continues the organ score. It features a treble and bass staff with complex polyphonic textures, including many sustained notes and slurs.

Org.  This system continues the organ score. It features a treble and bass staff with complex polyphonic textures, including many sustained notes and slurs. The system ends with the instruction "poco rallentando".

11 Sub. $\text{♩} = \sim 66$
fff maestoso, ma dolce
 poco gliss.
 A
 in rilievo
 A
 C-nelli
 legatissimo
 Vibr.
 legatissimo
 Org.
 (8', 16')

 This system introduces vocal and organ parts. It includes staves for Soprano (S.), Alto (A.), Contralto (C-nelli), Vibrato (Vibr.), and Organ (Org.). The organ part continues with complex polyphonic textures. The vocal parts have lyrics and specific performance instructions like "legatissimo" and "poco gliss.". The system is marked with a box containing the number 11 and includes tempo and dynamic markings.

S. Coro

A.

C-nelli

Vibr.

Org.

First system of the musical score. It features six staves: Soprano (S.), Alto (A.), Contraltos (C-nelli), Vibraphone (Vibr.), Organ (Org.), and a lower Organ staff. The Soprano and Alto parts have lyrics. The Organ part includes a 'poco sietando' marking. The system is divided into four measures by vertical bar lines.

S. Coro

A.

C-nelli

Vibr.

Org.

Second system of the musical score, continuing the six staves from the first system. The Soprano and Alto parts continue with lyrics. The Organ part includes a 'poco sietando' marking. The system is divided into four measures by vertical bar lines.

poco sietando

sempre *fff* dolce

Sub. $\text{♩} = \sim 76$

S. Coro

A.

C-nelli

Vibr.

Org.

Third system of the musical score. It features six staves: Soprano (S.), Alto (A.), Contraltos (C-nelli), Vibraphone (Vibr.), Organ (Org.), and a lower Organ staff. The Soprano and Alto parts have lyrics. The Organ part includes a 'poco sietando' marking. The system is divided into four measures by vertical bar lines.

S. Coro

A.

C-nelli

Vibr.

Org.

60

60

S. Coro

A.

C-nelli

Vibr.

Org.

I Cmp.

II Cmp.

60

60

12 Grandioso $\text{♩} = \sim 84$ sempre *fff* dolce

Fl. *sempre fff dolce*

Ob. *sempre fff dolce*

Soprano Solo *sempre fff dolce*

Contralto Solo *sempre fff dolce*

△ Basso solo
"CADELNIȚA" *sempre fff dolce*

+ CAMPANE DA CHIESA (sine al Fine)

Coro S. *sempre fff dolce*

A. *sempre fff dolce*

C-nelli *sempre fff dolce*

Vibr. *sempre fff dolce*

Org. *sempre fff dolce*
(8', 16', 32')

I Cmp. *fff*

II Cmp. *fff*

Vlna 1 $\text{♩} = 152$, sempre sul Re *sempre fff dolce* *sempre fff sul pont.*

Vlna 2 *sempre fff dolce* *sempre fff sul pont.*

Vla *sempre fff dolce* *sempre fff sul pont.*

△ Vlc. *sempre fff dolce*

△ Cb. *sempre fff dolce*

Fl.

Ob.

Soprano Solo

Alto Solo

△ Basso solo)

S. Coro

A. Coro

C-nelli

Vibr.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

△ Vlc.

△ Cb.

Fl.

Ob.

Cor. in altare
sempre ff possibile, padiglione in aria
(in posizione IV) *in rilievo*

Soprano Solo

Alto Solo

△
 (Basso solo)

S.
 Coro

A.

C-nelli

Vibr.

Org.

I Cmp. Muta in △

II Cmp. Muta in △

Vlna 1

Vlna 2

Vla

△
 Vlc.

△
 Cb.

Fl. (Vox)

Ob. (Vox)

Cor. (Vox)

Soprano Solo

Alto Solo

△ Basso solo

Pubblico

S. Coro

A. Coro

C-nelli

Vibr

Org

I △

II △

Vox (Archi)

Vox sempre *fff* dolce

I.V. A

(8', 16', 32')

sempre *fff* sonoro

Vox sempre *fff* dolce

I.V. A

Vox sempre *fff* dolce

I.V. A

Fl. (Vox) (10')
 Ob. (Vox)
 Cor. (Vox)
 Soprano Solo
 Alto Solo
 Basso Solo
 Pubblico
 Org. 32
 I Vox
 II Vox
 Vox (Archi)

OPEN
 ~ 1-3'
 ad lib.
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 Sempre
 CAMPANE
 DA CHIESA
fff sonoro
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)
 OFF
 (perdendosi)

fff
 (non dim.)

București
2-17 XII 1979

MOBILE *

Respirare ad libitum

① $\text{♩} = 120$

② $\text{♩} = 160$

③ $\text{♩} = 80$

④ $\text{♩} = 100$

⑤ $\text{♩} = 120$ molte volte

⑥ $\text{♩} = 96$

⑦ $\text{♩} = 80$

⑧ $\text{♩} = 96$

⑨ $\text{♩} = 144$

⑩ $\text{♩} = 120$

⑪ $\text{♩} = 60$

* Rumänische Volksmusik zum Anlaß der Weinachterung.

Musical score for a piece in G major, featuring 27 numbered measures. The score is written for a single melodic line on a treble clef staff. It includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and slurs. Measure numbers 12 through 27 are indicated on the left, along with their corresponding tempo markings (e.g., J = 80, J = 120). The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots in measure 27.

12 J = 80
 13 J = 120
 14 J = 80
 15 J = 100
 16 J = 152 *molte volte*
 17 J = 120
 18 J = 144
 19 J = 96
 20 J = 120
 21 J = 144
 22 J = 80
 23 J = 208
 24 J = 104
 25 J = 88
 26 J = 160
 27 J = 132

(28) $\text{♩} = 168$
 (29) $\text{♩} = 89$
 (30) $\text{♩} = 168$
 (31) $\text{♩} = 232$
 (32) $\text{♩} = 126$
 (33) $\text{♩} = 64$
 (34) $\text{♩} = 58$
 (35) $\text{♩} = 70$
 (36) $\text{♩} = 70$
 (37) $\text{♩} = 88$
 (38) $\text{♩} = 184$
 (39) $\text{♩} = 60$
 (40) $\text{♩} = 136$
 (41) $\text{♩} = 90$
 (42) $\text{♩} = 168$ molte volte
 (43) $\text{♩} = 184$
 (44) $\text{♩} = 250$
 (45) $\text{♩} = 120$
 (46) $\text{♩} = 112$
 (47) $\text{♩} = 240$

48 $\text{♩} = 140$

49 $\text{♩} = 144$

50 $\text{♩} = 100$

51 $\text{♩} = 120$

52 $\text{♩} = 90$

53 $\text{♩} = 102$

54 $\text{♩} = 152$

55 $\text{♩} = 72$

56 $\text{♩} = 152$

57 $\text{♩} = 55$

58 $\text{♩} = 120$

59 $\text{♩} = 173$

60 $\text{♩} = 208$ molte volte

61 $\text{♩} = 173$

62 $\text{♩} = 140$

63 $\text{♩} = 116$

64 $\text{♩} = 423$

65 $\text{♩} = 104$

66 $\text{♩} = 96$

67 $\text{♩} = 90$

68 $\text{♩} = 120$

69 $\text{♩} = 90$ molte volte

70 $\text{♩} = 152$

In Memory of the Romanian Greek-Catholic Martyrs
CRUCIFIXUS
for Voice (or Trumpet in C) and Organ (or Piano)

Doloroso

Serban Nichifor

The image displays a musical score for a vocal and piano arrangement of the 'Crucifixus' section. The score is written in 6/8 time and consists of three systems of music, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-5): The vocal line begins with a whole rest, followed by a half note 'Cruci-fi-xus' (measures 2-3), a half note 'e-ti-am' (measures 4-5), and a triplet of eighth notes 'pro-no-bis sub Pon-ti'o-Pi-' (measures 6-8). The piano accompaniment features a strong, rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

System 2 (Measures 9-13): The vocal line continues with a half note '-la-to' (measures 9-10), a half note 'Pas-sus et se' (measures 11-12), and a half note 'pul-tus est.' (measures 13-14). The piano accompaniment maintains the rhythmic pattern, with the right hand playing a series of chords and the left hand providing a steady bass line.

System 3 (Measures 15-19): The vocal line repeats the phrase 'Cruci-fi-xus e-ti-am' (measures 15-16), followed by 'pro-no-bis sub Pon-ti'o-Pi-' (measures 17-18), and finally '-la-to Pas-sus et se-' (measures 19-21). The piano accompaniment concludes with a final chord in the right hand and a melodic flourish in the left hand.

The lyrics are in Latin and are written below the vocal line. The piano accompaniment is written for the left and right hands of the piano.

16

- pul - tus est Pas - sus et se - pul - tus est A

21

A A A A

27

Cruci-fi-xus e - ti - am pro no - bis sub Pon - ti'o - Pi - la to. Pas - sus et se-

32

- pul - tus est Pas - sus et se - pul - tus est

37 *ff*

A A A

simile

42

A A Cru ci - fi - xus e - ti - am

47

pro - no - bis sub Pon - ti'o Pi la to Pa - sus et se - pul - tus est

51 *allargando* $\text{♩} = 70$ $\text{♩} = 64$ $\text{♩} = 60$

Pas - sus et se - pul - tus est A

ff *fff*

1-II-2021

DOAMNE-NDURA-TE SPRE NOI
pentru Soprana Solo, Cor de femei si Orga
(sau pentru Soprana si Pian)

Maestoso

Serban Nichifor

♩ = 54

SOLO

ff

Doam - ne'n - du - ra - te spre noi

ff

f

4

Doam - ne'n - du - ra - te spre noi Doam - ne'n - du - ra - te spre noi Doam - ne'n - du - ra - te spre noi

CORO

7

Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi

ff

SOLO

10

Doam - ne'n - du - ra - te - spre noi Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi

ff

13

Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra - te spre noi *fff* Ti - e Doamn ne

ff *fff*

16

A min

ff

ff

CORO

20

ff

Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi

ff

ff

SOLO

23

Doam - ne'n - du - ra-te spre noi Doam - **ne'n - du - ra - te - spre** noi Doam - ne'n - du - ra-te spre noi

26

Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra - te spre noi

29

SOLO

CORO *fff*

Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi Doam - ne'n - du - ra-te spre noi

fff *fff* *fff*

Organo con Ped.

32

Ti - e, Ti - e Doam - - ne rall A - - - min!

fff *fff*

12-IX-2021

Organo Pleno

Hymn to St. Anthony of Padua
- on the Romanian Liturgical Text "Daca-ti trebuie-ajutor" -
for Solo Voice (S. or T.) or Choir and Organ (or Piano)

Pioso

Music by Serban Nichifor

$\text{♩} = 60$

f

f

mf

mf

Da - ca'ti tre - buiea-ju - tor Sa te rogîn - creza - tor, A - le - gan - dulce pa - tron Pe sla - vi - tul Sfant An ton.

Stim ca ru - ga - ciu - nea lui E pla cu - ta Dom - nu lui, Mari si mici, fe - mei bar - bati

ff

12

Sunt de dan- sul a - ju - tati. Cei sa - raci ne-drep-ta-titi Cei bol-navi si chi - nu-iti Man-ga-ie-re isi ga - sesc

f *ff*

16

La a - cest pa - tron ce - resc. Lu - cruri mari, de ne - cre - zut Multi prin el au ob - ti - nut;

f

ff Deciso

19

Pen - tru sprij - nul pri - mit Pe cel sfant - l - au prea - marit. Sla - va fie - e Ta - ta - lui, Prea - ma - ri - re Fi - u - lui.

allargando

23

Du - hu - lui cel sfin - ti tor

ff *ff* *ff*

Cin - ste'n ve - cii ve - ci - - lor

$\text{♩} = 54$ $\text{♩} = 44$ $\text{♩} = 34$ $\text{♩} = 40$

**Dedicated to Glorious Ukrainian Martyrs,
Victims of Russia's invasion, 2022**

IN PARADISUM
for Soprano (or Tenor) and Piano (or Organ)

Andante contemplativo, immateriale

Serban Nichifor

The musical score is written for Soprano (or Tenor) and Piano (or Organ) in E major (two sharps) and common time. The tempo is Andante contemplativo, immateriale. The score consists of two systems of three measures each.

First System:

- Soprano:** Three whole rests.
- Piano:** The right hand plays a melody of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The left hand plays a bass line of whole notes: E3, D#3, C#3, B2, A2, G2, F#2, E2.
- Dynamic:** *mp* (mezzo-piano).

Second System:

- Soprano:** Enters in the second measure with the lyrics "In pa - ra - di - sum". The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).
- Piano:** Continues the same accompaniment as in the first system.
- Dynamic:** *mf* (mezzo-forte) *dolcissimo, quasi pregando* (very soft, almost praying).

7

de du cant te An ge-li in tu - o - ad -

10

- ven tu sus - ci - pi - ant Mar-ty - res et per - du - cant te in

13

ci - vi - ta - tem sanc - tam Je - ru - sa - lem Je -

16

musical score for measures 16-18. The system consists of three staves: a vocal staff (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The lyrics are "- ru - - sa - lem". The vocal line has a long note in measure 16, followed by rests in measures 17 and 18. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata in measure 18.

19

musical score for measures 19-21. The system consists of three staves: a vocal staff (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The lyrics are "Cho - rus An - ge-". The vocal line has a long note in measure 19, followed by rests in measures 20 and 21. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata in measure 21.

22

musical score for measures 22-23. The system consists of three staves: a vocal staff (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The lyrics are "- lo - rum te sus - ci - pi - at, et cum La - za - ro". The vocal line has a long note in measure 22, followed by rests in measure 23. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata in measure 23.

24

quon - dam pau - pe re, ae - ter - nam ha - be - as,

26

ae - ter - nam ha - be - as re - - qui em, re -

30

$\text{♩} = 64$ $\text{♩} = 54$ $\text{♩} = 30$

- qui - em

rall

19-III-2022

IN PARADISUM

In Paradisum: deducant te Angeli: in tu-o adventu suscipiant te Martyres, et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

MAGNIFICAT

Estático,
Quasi Recitando Dolcefor Solo Soprano, Mixed Choir (ad lib.) and Organ
- In Memory of My Mother Dr. Livia Nichifor -

Serban Nichifor

$\text{♩} = 76$

S.solo $\frac{12}{4}$ *mf* Ma - gni - fi -

S.A. $\frac{12}{4}$ *mf* Ma - gni - fi -

T.B. $\frac{12}{4}$ *mf*

Org $\frac{12}{4}$ *mf*

2

S.solo - cat Ma - gni - fi -

S.A. - cat Ma - gni - fi -

T.B.

Org

3

S.solo

- cat Ma - gni - fi -

S.A.

- cat Ma - gni - fi -

T.B.

Org

4

S.solo

cat, Mag - ni - fi - cat

S.A.

cat, Mag - ni - fi - cat

T.B.

Org

5

S.solo

Ma- gni fi - cat a - ni - ma - me - a Do - mi num,

S.A.

T.B.

Org

mf

6

S.solo

Et - ex - sul - ta - vit - spi - ri - tus - me - us, in - De - o sa - lu - ta - ri me - o

S.A.

T.B.

Org

7

S.solo

Qui - a res-pe - xit hu - mi - li-ta-tem an-cil - laesu - ae; Ec - ce e-nim ex hoc be-a-tam me

S.A.

T.B.

Org

8

S.solo

di- cent om - nes, om - nes ge-ne-ra-ti - o - - nes.

S.A.

T.B.

Org

9

S.solo

Qui - a, Qui - a fe - cit mi - hi ma - gna

S.A.

Qui - a, Qui - a fe - cit mi - hi ma - gna

T.B.

Org

10

S.solo

qui po - tens est: et san - ctum no - men

S.A.

qui po - tens est: et san - ctum no - men

T.B.

Org

11

S.solo

e - jus. Et mi - se - ri - cor - di - a e - jus a pro -

S.A.

e - jus Et mi - se - ri cor - di - a e - jus a pro

T.B.

Org

12

S.solo

- ge - ni - e in pro ge - ni - es ti - men ti - bus e - um.

S.A.

- ge - ni - e in pro ge - ni - es ti - men ti - bus e - um.

T.B.

Org

13

S.solo

Fe - cit po - ten - ti - am in bra - chi - o

S.A.

T.B.

Org

14

S.solo

su - o: dis per - - sit su - per - bos men - te cor - dis

S.A.

T.B.

Org

15

S.solo

su - i. De - po su - it po - ten - tes de se - de et ex -

S.A.

T.B.

Org

16

S.solo

- al ta - - vit hu - - mi - les.

S.A.

T.B.

Org

17

S.solo

S.A.

T.B.

Org

18

S.solo

S.A.

T.B.

Org

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit i - na - nes

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit i - na - nes.

19

S.solo

3 3 3

Susce - pit Is-ra-el pu-e - rum su - um, re - cor da - tus mi-se - ri-cor di-ae su - ae.

S.A.

T.B.

Org

20

S.solo

Si - cut lo-cu - tus est ad pa - tres no - stros,

S.A.

Si - cut lo-cu - tus est ad pa - tres no - stros,

T.B.

Org

21

S.solo

A - bra - ham et se - mi - ni e - jus in sae - cu - la.

S.A.

T.B.

Org

22

S.solo

f Glo - ri - a Pa - tri, et Fi - li - o, et

S.A.

T.B.

Org

f

f

f

23

S.solo

Spi - ri - tu - i San - cto.

S.A.

T.B.

Org

24

S.solo

Si - cut e - rat in prin ci - pi - o - - et

S.A.

T.B.

Org

allargando

♩ = 70 3 5 ♩ = 64 ♩ = 60

25 S.solo nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum A

S.A. allargando

T.B. allargando

Org

26 ♩ = 60 ♩ = 56 ♩ = 52 ♩ = 48

S.solo *ff* men

S.A. *ff* A - men, A - - men, A - men.

T.B. *ff*

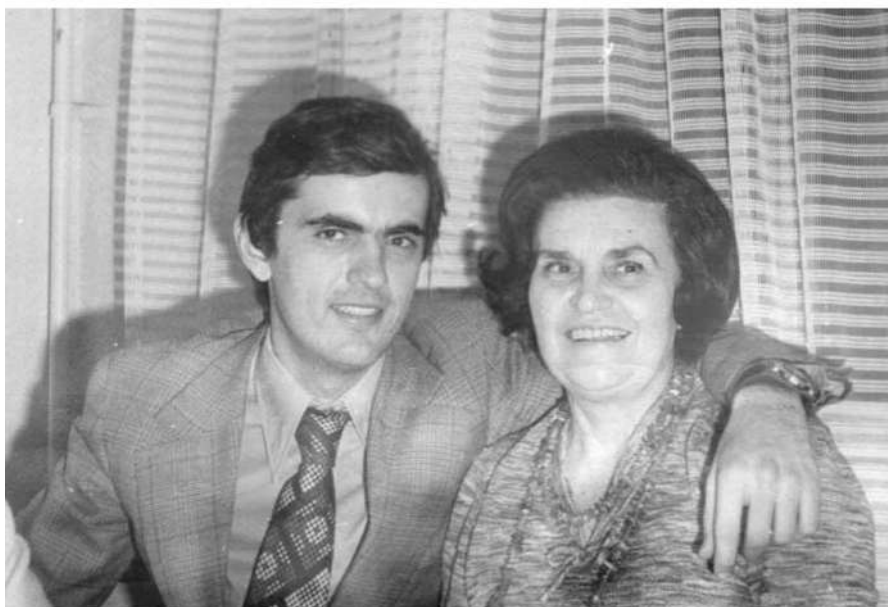
Org *ff* Organo Pleno

5-9-VIII-2019

***In Memory of my Holy Mother
Dr. Livia Nichifor
(18-IV-1922 – 13-IV-2017)***

**Serban Nichifor
(June 1-6, 2017)**

***Missa Sanctae Theresiae ab Infante Iesu
for Womens' Choir (S.A.) and Organ***



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KYRIE ELEISON for Choir & Organ
from Missa Sanctae Theresiae ab Infante Iesu
- In Memory of my Holy Mother Dr. Livia Nichifor - Serban Nichifor

1/27

Pioso

$\text{♩} = 70$

f

Tutti

6

mf

Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

mp simile

11

Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e

16

- le - i - son Ky - ri - e e - le - i - son

20 Solo

f Chri ste e - le - i - son Chri ste e - le - i - son Chri ste e

mf simile

Tutti

25

- le - i - son e le i - son *f* Chri ste e - le - i - son

30

Chri ste e - le - i - son Chri ste e - le - i - son e le - i -

35

- son Ky - ri - e e - le - i - son Ky - ri - e e -

simile

40

- le - i - son Ky - ri - e e - le - i - son Ky - ri - e e

44

- le - i - son Ky - ri - e e - le - i - son Ky - ri - e e -

f

48

- - le - i - son

f

52

ff Organo Pleno

1-VI-2017

GLORIA for Choir & Organ
from Missa Sanctae Theresiae ab Infante Iesu
- In Memory of my Holy Mother Dr. Livia Nichifor -

5/27

Serban Nichifor

Energico, fervido

The musical score is divided into three systems, each with a vocal line (treble clef) and organ accompaniment (grand staff). The tempo is marked 'Energico, fervido' and the time signature is 6/4. The first system starts with a tempo marking of 70. The organ accompaniment is marked 'ff' (fortissimo). The vocal line has lyrics: 'Glori-a in ex - cel - sis De o'. The second system continues the organ accompaniment and vocal line with lyrics: 'Et in ter-ra pax ho mi-ni- bus bo - nas vo - lunta tis'. The third system is marked 'Solo' and features a more melodic vocal line with lyrics: 'Lauda - muste Bene di-ci-muste A - do - ra-musteGlori-fi - ca - mus te'. The organ accompaniment in the third system is marked 'f' (forte).

System 1: Tempo 70. Organ *ff*. Lyrics: Glori-a in ex - cel - sis De o.

System 2: Organ *ff*. Lyrics: Et in ter-ra pax ho mi-ni- bus bo - nas vo - lunta tis.

System 3: Solo. Organ *f*. Lyrics: Lauda - muste Bene di-ci-muste A - do - ra-musteGlori-fi - ca - mus te.

12

Grati as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am te am

17

Do mi-nus De-us, Rex cae le-stis De us

19

Pa-ter o-mni-po-tens, Do-mi-ni Fi-li u-ni-ge-ni-te Je-su Chri ste

22

$\text{♩} = 66$

rall.

6/4

6/4

6/4

23 $\text{♩} = 60$ Tutti

f

Do - mi-ne De us, A gnus De i, Fi - li - us Pa tris,

mf Poco Meno Mosso

24 Solo

Qui tol lis pec - ca - ta mundi mi - se - re - re no - bis

26 Tutti

Do - mi-ne De us, A gnus De i, Fi-li-us Pa tris,

27 Solo

Qui tol lis pec ca - ta mun di

28

su - sci - pe de-re-ca-ti-o nem no - stram

29

ff Quise - des ad dexte - ran Pa - tris mi - se - re - re no - bis *f* Quini - am tu

f *mf*

32

$\text{♩} = 50$

so - lus san - ctus

ff *ff* rall.

36

$\text{♩} = 50$

Maestoso

Tutti

fff Tu so - lus

ff

38

Do - mi - nus

40

Tu so - lus Al - tis - si mus

42

Je - - - su Chri - - - ste

44

Je - - su Chri - - ste

46

Chri - - ste Cum San - cto

48

Spi - ri - tu, In glo-ri-a De - - i Pa - tris

50 $\text{♩} = 48$

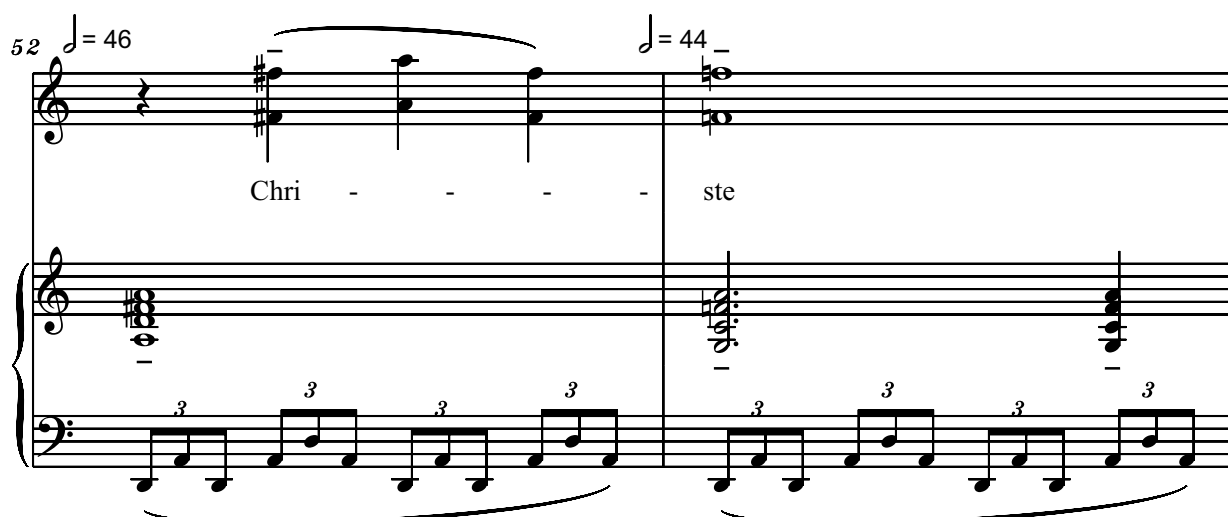
Chri - - - - ste

poco a poco allargando



52 $\text{♩} = 46$ $\text{♩} = 44$

Chri - - - - ste



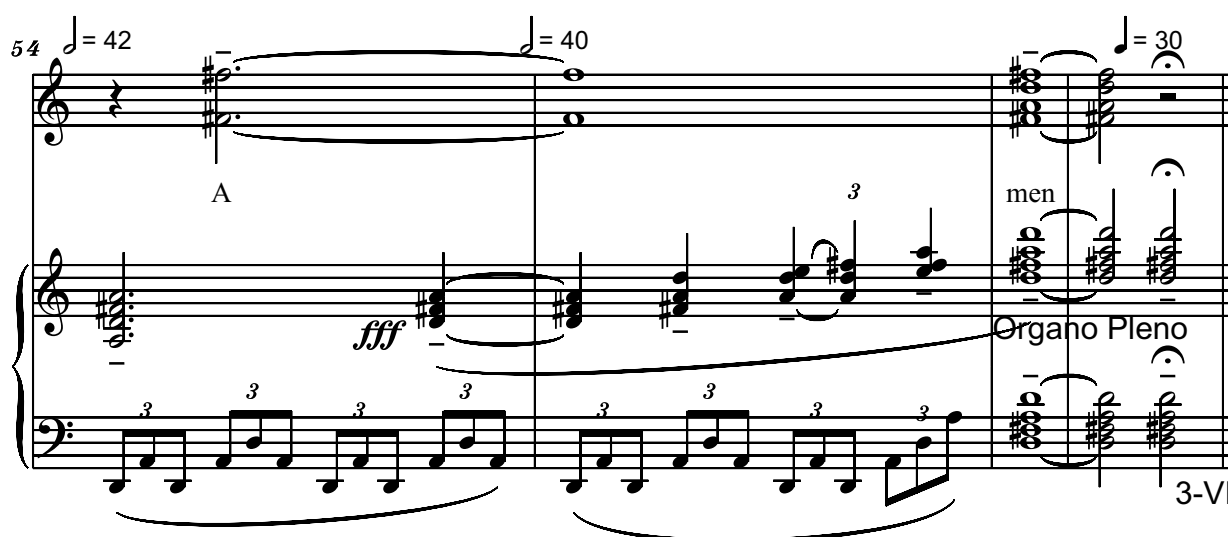
54 $\text{♩} = 42$ $\text{♩} = 40$ $\text{♩} = 30$

A

men

fff

Organo Pleno



3-VI-2017

SANCTUS ET BENEDICTUS for Choir & Organ
from Missa Sanctae Theresiae ab Infante Iesu
- In Memory of my Holy Mother Dr. Livia Nichifor -

13/27

Allegro risoluto

Serban Nichifor

Sanctus
♩ = 155

San - ctus

San - ctus

San - ctus Do - mi - nus De us Sa - ba - oth

8 $\text{♩} = 160$

ff

Ple - ni sunt cae - li et ter - ra Ple - ni sunt

f

11

cae - li et ter - ra Ple - ni sunt cae - li et ter - ra

14

Ple - ni sunt cae - li et ter - ra Ho - san - na

Detailed description: This musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as quarter note = 160. The key signature has one sharp (F#). The time signature changes from 4/4 to 5/4 and back to 4/4. The vocal line includes lyrics in Latin. The piano accompaniment features a strong bass line with eighth-note patterns and chords in the right hand. Dynamics include fortissimo (ff) and forte (f). Measure numbers 8, 11, and 14 are indicated at the start of their respective systems.

17

Ho - san - na in ex - cel - sis Ho - san - na Ho - san - na

21

in ex - cel - sis Ho - san - na precipitando

fff

24

$\text{♩} = 175$ $\text{♩} = 70$

Benedictus
Sub. Maestoso

fff *mf*

30 *mf*

Be - ne - di-ctus Be - ne - di-ctus Be - ne - di-ctus Be - ne-

38

- di - ctus A - - A Be - ne-

48

- di-ctus Be - ne - di-ctus Be - ne - di-ctus Be - ne - di - ctus

56 *Poco Più Mosso* $\text{♩} = 80$

qui ve - nit in no - mi - ne Do - mi - ni

60

64 $\text{♩} = 85$ poco a poco animando

Ho - san - na

67

in ex - - cel - sis Ho - - san - na

71

$\text{♩} = 95$

in ex - - cel - sis Ho - - san - na

75

$\text{♩} = 100$

ff

in ex - - cel - sis Ho - - san - na

79 $\text{♩} = 110$

in ex - - cel - sis

ff

84 $\text{♩} = 100$ $\text{♩} = 90$

allargando

90 $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 40$

Ho - san - na

fff

fff Organo Pleno

5-VI-2017

AGNUS DEI for Choir & Organ
from Missa Sanctae Theresiae ab Infante Iesu
- In Memory of my Holy Mother Dr. Livia Nichifor -

Pioso

Serban Nichifor

S.solo

Coro SA

Org

$\text{♩} = 64$

mf

S.solo

Coro SA

Org

mf

A - gnus De - i A - gnus

mp simile

13

S.solo

De i qui tol lis pec - ca - ta

Coro SA

Org

15

S.solo

mun - - - di mi - se - re - re

Coro SA

Org

17,

S.solo

no - - - bis

Coro SA

mf A - gnus De - i

Org

mf

20,

S.solo

Coro SA

A - gnus De - i qui tol lis pec ca-ta mun - di A- gnus

Org

24

S.solo

Coro SA

Org

De-i mi-se - re-re no - bis

f *mf*

28

S.solo

Coro SA

Org

A - gnus De - i A - gnus De - i qui tol lis pec - ca - ta

f

33

S.solo

mun - - di do - na no - - bis pa - cem

Coro SA

Org

f

poco a poco accelerando

36 70

S.solo

f A - gnus De - i A - gnus De - i A - gnus De - i

Coro SA

f A - gnus De - i A - gnus De - i

Org

f

♩ = 80 ♩ = 90 ♩ = 96 ♩ = 100 ♩ = 106

42 $\text{♩} = 110$ $\text{♩} = 116$ $\text{♩} = 60$ **Con Passione**

S.solo
A - gnus De - i *f* A - gnus De - i

Coro SA
f A - gnus De - i A - gnus

Org
f

47 *accelerando* $\text{♩} = 64$ $\text{♩} = 70$ $\text{♩} = 74$

S.solo
A *mf* A *f*

Coro SA
De - i A *mf* A *f*

Org
mf *f*

51 *Grandioso* $\text{♩} = 76$

S.solo *ff* A - - - gnus De - - - i

Coro SA *ff* A - - - gnus De - - - i

Org *ff*

3

55 $\text{♩} = 50$ $\text{♩} = 44$

S.solo *allargando*

Coro SA

Org *fff*

59 $\text{♩} = 40$ Maestoso

S.solo

Coro SA

Org

fff

fff

3

63

S.solo

Coro SA

Org

A - men

A - men

Organo Pleno

6-VI-2017

Durée: ca 25'50"

Șerban NICHIFOR

M I S S A

[Actio Gratiarum Oecumenica]

pour

ensemble vocal "a capella" (8 voix)

- Kyrie
- Gloria
- Credo (ad libitum)
- Sanctus
- Agnus Dei

NB - Cette partition peut être utilisée tel quel
par les interprètes.

Serban NICHIFOR

MISSA

<< ACTIO GRATIARUM OECUMENICA >>


EN L'HONNEUR DE SA SAINTETE LE PAPE

J E A N P A U L I I

Saint Père,

Comme compositeur et christifidélis catholique,
c'est avec le plus profond amour chrétien que j'ose à Vous offrir,
à l'occasion de Votre si heureux anniversaire, cette Messe dédiée
de tout coeur à Votre Sainteté !
Je Vous prie d'agréer, Saint-Père, l'expression de mes meilleurs
vœux de santé, bonheur et succès dans votre mission divine.

LAUDEMUS JESUM CHRISTUM !


Dr. Serban NICHIFOR
Str. Principatele Unite 2
Vila I, Ap. 7
70.512 BUCAREST, ROUMANIE

Bucarest, le 10-V-1999

Ojcu Świętemu

Janowi Pawłowi //

Șerban NICHIFOR

M I S S A

[Actio Gratiarum Oecumenica]

pour ensemble vocal a capella
(8 voix)

- 1.) KYRIE (EKTENIA) - Processio (Λιτανεία) - ca 3';
- 2.) GLORIA (ΔΟΞΟΛΟΓΙΑ) - Antiphonia (Αντιφωνία) - ca 5'10";
- 3.) CREDO (ΠΙΣΤΗΙΩ) - Hymnus (Ἕμνος) ad libitum - ca 8';
- 4.) SANCTUS (ΤΡΙΣΑΓΙΩΝ) - Antiphonia (Αντιφωνία) - ca 4'10";
- 5.) AGNUS DEI (ΑΓΝΟΣ) - Processio (Λιτανεία) - ca 5'30".

Durée totale: ca 25'50"

ARGUMENT

Conçue dans l'esprit de l'oecuménicité patristique, cette Messe essaie de réitérer la configuration du rituel musical paléo-chrétien. Dans la perspective ecclésiologique, la Liturgie primaire a été cristallisée dans les siècles IV-V après J.-C., aussi par les contributions musicales des Saints Parents Ambroise de Milan, Nicéas de Rémésiana et Ephrem d'Edesse, selon les traditions apostoliques qui représentent l'origine commune des formulaires liturgiques occidentales et orientales, ayant un caractère perénne, unitaire et universel (apud "Consensus Ecclesiae Dispersae").

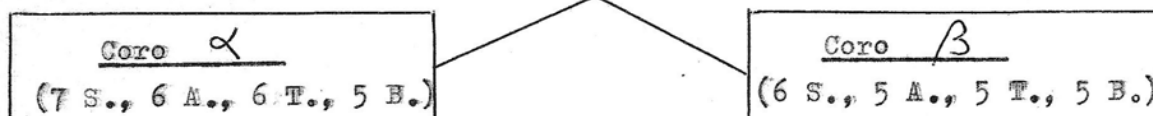
Les formes (Processio^{α)}, Antiphonia^{β)}, Hymnus^{γ)}) évoquent cette musique archaïque^{δ)}, mais c'est surtout l'esprit du Saint Augustin ("Deus, cuius legibus in aevo stantibus motus instabilis rerum mutabilium perturbatus esse non sinitur frenisque circumeuntium saeculorum semper ad similitudinem stabilitatis revocatur" - "Soliloquiorum", I, 4) et celui du Concile Vatican II ("Unitatis redintegratio") qui ont inspiré cette Messe, considérée aussi comme "Actio Gratiarum Oecumenica" (apud le Diacre Florus de Lyon, IX^e siècle).

x ————— x

- α) la procession, sous la forme de la "litanie" (= prière), faisait partie du rituel nocturne, dans les catacombes, pendant les persécutions (s. I-IV apr. J.-C.
- β) d'origine hébraïque (synagogale), l'antienne est une forme responsoriale dans la tradition judéo-chrétienne.
- γ) d'origine païenne (gréco-latine), l'hymne est assimilé dans le christianisme sous la forme du récitatif "recto-tono" - déclamation chantée, pièce syllabique "en grec et en latin" (apud Saint Césaire d'Arles) ayant une structure ékphonétique, basée sur les accents prosodiques.
- δ) musique dont les principes esthétiques sont exposés par le Saint Nicéas de Rémésiana, dans ses traités "De vigiliis servorum Dei" et "De psalmodiae bono".

Ensemble vocal "a capella"

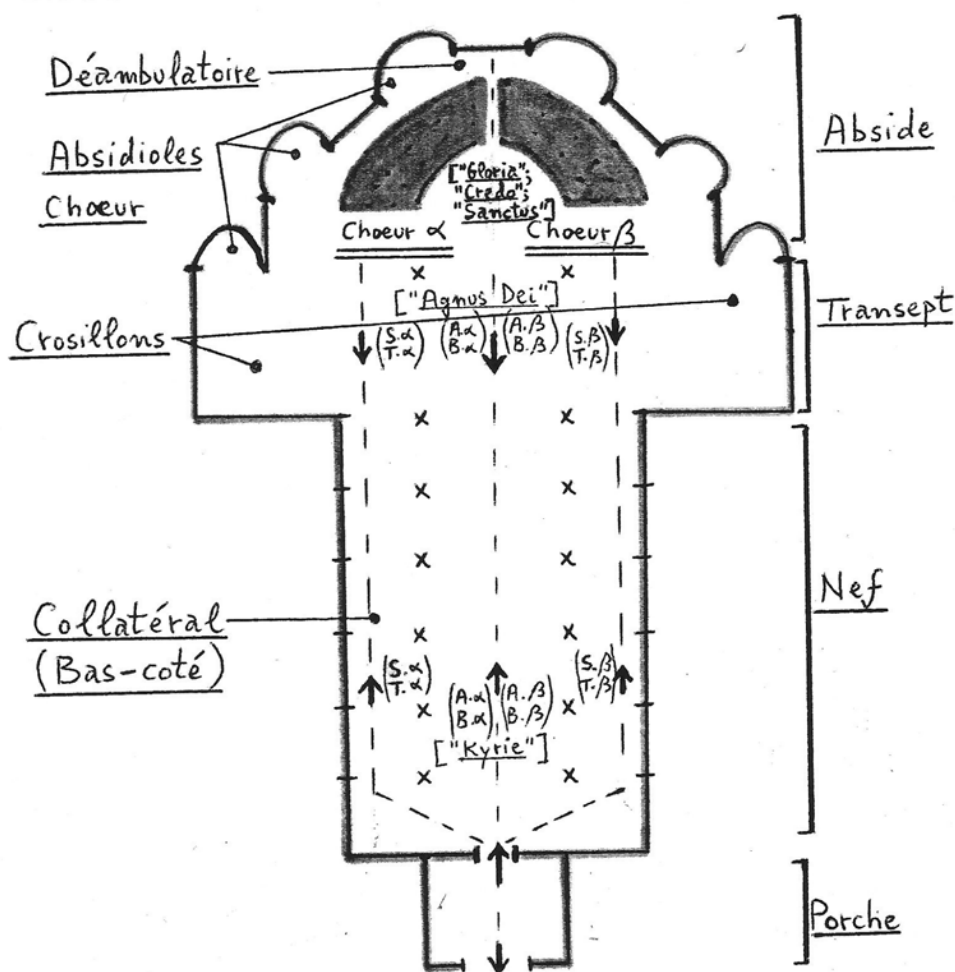
(13 Soprani, 11 Alti, 11 Tenori, 10 Bassi)



Emplacement des Choeurs α et β

dans une église en forme de croix latine

- Nota Bene: \uparrow = voie(s) d'accès dans l'église, pendant la procession initiale ("Kyrie") - mouvement non-obligatoire (ad libitum);
- \downarrow = voie(s) de sortie de l'église, pendant la procession finale ("Agnus Dei") - mouvement non-obligatoire (ad libitum).



Explications de quelques symboles temporels du discours musical

2 3 4, etc. = giusto (mesuré)	3 (~) = giusto, poco (quasi-) rubato
4' 4' 4', etc. = giusto (mesuré)	4 (~) = giusto, poco (quasi-) rubato
~ = rubato (section libre, non-mesurée strictement); durée approx. en secondes	
[] — = cellule répétitive, ayant une micro-structure ordonnée	
[] ~ = cellule répétitive, ayant une micro-structure libre (aléatoire)	

Durata: ~25'50"

MISSA

[Actio Gratiarum Oecumenica]

EN L'HONNEUR DE SA SAINTETÉ LE PAPE JEAN PAUL II

Motto:

1. KYRIE (EKTENIA)

"PER CHRISTUM"

Maestoso (♩=54)

- Processio (ΑΛΛΑΒΕΛΑ) -

con pietà

3/4

4

Handwritten musical score for the first system of the Kyrie. It features staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, and staves for strings (S., A., T., B.). The tempo is marked "Maestoso (♩=54)" and the mood is "con pietà". The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are "Ky-ri - e - e - le-i-son". Performance instructions include "Col Sonagli sospesi - tremolo dolce ad libitum" and "Semplice". The string parts are marked "PP liscio (respirazione individuale)".

Handwritten musical score for the second system of the Kyrie. It continues the vocal and string parts from the first system. The lyrics are "Ky-ri - e - e - le-i-son". Performance instructions include "PP liscio (respirazione individuale)" and "PP liscio (r.i.)".

Handwritten musical score for the third system of the Kyrie. It continues the vocal and string parts. The lyrics are "Chri - ste - e - le-i-son". Performance instructions include "Col Sonagli sospesi - tremolo dolce ad libitum", "Semplice", and "PP liscio (r.i.)".

Handwritten musical score for a choral work, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is divided into three systems, each with a key signature change (4/4, 2/4, 3/4) and a tempo/mood change (molto allargando).

System 1: The first system begins with a key signature change to 4/4. The Soprano part starts with a *pp* *liscio* (r.i.) marking. The Tenor and Bass parts enter with *pp* *liscio* (r.i.) and *mp* markings. The lyrics include "Chrī-ste e lē-i-son".

System 2: The second system begins with a key signature change to 2/4. The Soprano part starts with a *mp* marking. The Tenor and Bass parts enter with *mp* markings. The lyrics include "Ky-ri e lē-i-son".

System 3: The third system begins with a key signature change to 3/4. The Soprano part starts with a *mp* marking. The Tenor and Bass parts enter with *mp* markings. The lyrics include "Ky-ri e lē-i-son".

Performance Instructions:

- (col Sonagli sospesi-tremolo dolce ad libitum)*
- semplice*
- molto allargando*
- ben sostenuto*
- (attacca)*
- (n3')*

2.) GLORIA (ΔΟΞΟΛΟΓΙΑ)

Antiphonia (Αντιφωνία)

Contemplativo (♩ 78)

poco a poco crescendo

3 P quasi recitando

S. Gló - ri a in ex-cel-sis De-o Gló - ri-a in ex-

A. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-

T. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-cel-sis

B. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-cel-sis

S. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-

A. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-

T. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-cel-sis

B. Gló - ri-a in ex-cel-sis De-o Gló - ri-a in ex-cel-sis

(sempre crescendo)

mf

11

S. cel-sis De-o, in ex-cel-sis De-o, in ex-cel-sis De-o, Gló - ri-a

A. cel-sis De-o, in ex-cel-sis De-o, in ex-cel-sis De-o, Gló - ri-a

T. Gló - ri-a, Gló - ri-a in ex-cel-sis De-o, Gló - ri-a in, in ex-cel-sis, Gló - ri-a, De-o Gló - ri-a in ex-

B. Gló - ri-a, Gló - ri-a in ex-cel-sis De-o, Gló - ri-a in, in ex-cel-sis, Gló - ri-a, De-o Gló - ri-a in ex-

S. cel-sis De-o in ex-cel-sis De-o in ex-cel-sis De-o, Gló - ri-a

A. cel-sis De-o in ex-cel-sis De-o in ex-cel-sis De-o, Gló - ri-a

T. Gló - ri-a, Gló - ri-a in ex-cel-sis De-o, Gló - ri-a in, in ex-cel-sis, Gló - ri-a, De-o Gló - ri-a in ex-

B. Gló - ri-a, Gló - ri-a in ex-cel-sis De-o, Gló - ri-a in, in ex-cel-sis, Gló - ri-a, De-o Gló - ri-a in ex-

poco a poco affrettando (sempre crescendo)

mf

ff molto

S. in ex-cel-sis, ex-cel-sis, in ex-cel-sis De-o, Gló - ri-a, Gló - ri-a

A. in ex-cel-sis, ex-cel-sis, in ex-cel-sis De-o, Gló - ri-a, Gló - ri-a

T. cel-sis, ex-cel-sis De-o, in ex-cel-sis De-o Gló - ri-a, Gló - ri-a, Gló - ri-a

B. cel-sis, ex-cel-sis De-o, in ex-cel-sis De-o Gló - ri-a, Gló - ri-a, Gló - ri-a

S. in ex-cel-sis, ex-cel-sis, in ex-cel-sis De-o, Gló - ri-a, Gló - ri-a

A. in ex-cel-sis, ex-cel-sis, in ex-cel-sis De-o, Gló - ri-a, Gló - ri-a

T. cel-sis, ex-cel-sis De-o, in ex-cel-sis De-o Gló - ri-a, Gló - ri-a, Gló - ri-a

B. cel-sis, ex-cel-sis De-o, in ex-cel-sis De-o Gló - ri-a, Gló - ri-a, Gló - ri-a

a, Et in ter-ra pax, Et in ter-ra

(sempre affrettando) - - - - - → *Appassionato* (♩ = 90)

21

S. Lau-da-mus te, Lau-da-mus te, Benedi-ci-mus te, A-do-ra-mus te, A-do-

A. a

T. 8. pax, Et in ter-ra pax ho-mi-ni-bus bone vo-lun-tatis, La-

B. a

S. a

A. a

T. 8. a

B. a

A-do

molto allargando - Tempo 1 (♩ = 78)

S. ra-mus te, Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

A. Glo-ri-fi-ca-mus te

T. 8. Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

B. Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

S. Glo-ri-fi-ca-mus te

A. ra-mus te, Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

T. 8. Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

B. Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

Gra-ti-as a-gi-mus ti-bi, Do

31

S. Gra-ti-as a-gi-mus ti-bi, Do

A. mus ti-bi, Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am

T. 8. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am, glo-ri-am tu-am

B. Do

S. ti-bi, Gra-ti-as a-gi-mus, Do

A. a-gi-mus ti-bi pro-pter, Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am

T. 8. pro-pter ma-gnam glo-ri-am tu-am, glo-ri-am tu-am

B. Do

Do

mi

mi

mi

mi

mi

mi

mi

mi

Tranquillo (♩=68) - molto rubato

P dolce, molto cantabile, quasi invocando

polo a polo mcalzando \rightarrow

2 *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20*

21 *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455* *456* *457* *458* *459* *460* *461* *462* *463* *464* *465* *466* *467* *4*

(sempre inalzando)

• Patetico (↓ ~ 100)

poco a poco calando.

Am 25

Handwritten musical score for SATB choir, numbered 20. The score is written on five staves. The first four staves (Soprano, Alto, Tenor, Bass) contain musical notation and lyrics. The fifth staff is empty. The lyrics are: "po-tens, Dó-mi-ne, Fi-li u-ni-gé-ni-te, Je-su Chrí-ste, Dó-mi-ne Dé-us, A-gnus Dé-i." The score includes dynamic markings: *f* (forte) and *molto*. The tempo marking is *Andante*. The score is marked with a large "20" in the top right corner. The bottom right corner has a handwritten "(5/4)".

Pioso, sempre rubato ($\downarrow \sim 74$)

Handwritten musical score for SATB choir, featuring vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes lyrics in Latin and Portuguese. The tempo is marked "poco" and the dynamics range from "pp" (pianissimo) to "p" (piano). The score is divided into two systems, with the second system starting at measure 20. The lyrics are: "Filius Patris, Domine Deus, Rex caelestis, Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis." The score is marked with a large "X" and a large "B".

po a po a allargando - - - (1~32)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The score is in 3/4 time, marked "n30". The tempo is "poco a poco allargando". The lyrics are in Latin: "Domine Deus, Filius Patris, Fi-li-us Pa-tris, Do-mi-ne De-us, sus-ci-pe de-pre-ca-ti-o-nem no-stram, Qui se-des ad dex-te-ran Pa-tris mi-se-re-re". The score includes dynamic markings (mp, mf, f) and performance instructions (molto, f in rilievo). There are handwritten annotations "2" and "B" on the left margin.

Maestoso, ben sostenuto (1~70)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The score is in 3/4 time, marked "Maestoso, ben sostenuto (1~70)". The lyrics are in Latin: "Quo-ni-am tu so-lus San-ctus, Quo-ni-am tu so-lus San-ctus, Quo-ni-am tu so-lus San-ctus, Quo-ni-am tu so-lus San-ctus". The score includes dynamic markings (ff, p) and performance instructions (Solo, A-). There are handwritten annotations "2" and "B" on the left margin.

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The score is in 3/4 time, marked "(71)". The lyrics are in Latin: "San-ctus, tu so-lus Do-mi-nus, tu so-lus Al-, San-ctus, tu so-lus Do-mi-nus, tu so-lus Al-, San-ctus, tu so-lus Do-mi-nus, tu so-lus Al-, San-ctus, tu so-lus Do-mi-nus, tu so-lus Al-". The score includes dynamic markings (p) and performance instructions (Tutti). There are handwritten annotations "2" and "B" on the left margin.

fff poss.

4 *2*

P subito

S. *tis-si-mus*, *Je-su* *Chri* *ste* *Cum* *San-cto Spi-ri-tu in*
 A. *tis-si-mus*, *Je-su* *Chri* *ste* *Cum* *San-cto Spi-ri-tu in*
 T. *tis-si-mus*, *Je-su* *Chri* *ste* *Cum* *San-cto Spi-ri-tu in*
 B. *tis-si-mus, Al-tis-si-mus, Je-su* *Chri* *ste, Cum* *San-cto*

S. *tis-si-mus*, *Je-su* *Chri* *ste*
 A. *tis-si-mus*, *Je-su* *Chri* *ste*
 T. *tis-si-mus*, *Je-su* *Chri* *ste*
 B. *tis-si-mus, Je-su* *Chri* *ste*

fff poss.

poco animando *implorando (♩ ≈ 74)*

3 *4*

mp

S. *ge-ri-a* *De-i* *Pa-tris* *Do-mi-ne* *De-us*
 A. *ge-ri-a* *De-i* *Pa-tris* *Do-mi-ne* *De-us*
 T. *ge-ri-a* *De-i* *Pa-tris* *Do-mi-ne* *De-us*
 B. *ge-ri-a* *De-i* *Pa-tris* *Do-mi-ne* *De-us*

S. *Spí-ri-tu in* *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 A. *Spí-ri-tu in* *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 T. *Spí-ri-tu in* *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 B. *Spí-ri-tu in* *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*

S. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 A. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 T. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 B. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*

S. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 A. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 T. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*
 B. *A* *gnus* *De-i* *Fi-li-us* *Pa-ter* *Je-su*

De-i *Fi-li-us* *Pa-ter* *Je-su*

- 7 -

sempre poco a poco animando e crescendo

91

S. Chri - ste Dó - mi - ne Dé - us REX cae - le - stis, cae - le - stis
 A. Chri - ste Dó - mi - ne Dé - us REX cae - le - stis, cae - le - stis
 T. Chri - ste Dó - mi - ne Dé - us REX cae - le - stis, cae - le - stis
 B. ter, Je - su Chri - ste - Dó - mi - ne, Dó - mi - ne Dé - us, REX cae - le - stis

S. Chri - ste Dó - mi - ne Dé - us REX cae - le - stis
 A. Chri - ste Dó - mi - ne Dé - us REX cae - le - stis
 T. Chri - ste Dó - mi - ne Dé - us REX cae - le - stis
 B. ter, Je - su Chri - ste - Dó - mi - ne, Dó - mi - ne Dé - us - REX cae - le - stis

(sempre animando) e crescendo

Deciso (♩ 94)

S. Dé - us Pá - ter, Dé - us o - mni - po - tens, Gló - ri - a!
 A. Dé - us Pá - ter, Dé - us o - mni - po - tens, Gló - ri - a!
 T. Dé - us Pá - ter, Dé - us o - mni - po - tens, Gló - ri - a!
 B. cae - le - stis, REX cae - le - stis, Dó - mi - nus Dé - us, Dé - us Pá - ter o - mni - po - tens Gló - ri - a!

S. Dé - us Pá - ter, Dé - us o - mni - po - tens Gló - ri - a!
 A. Dé - us Pá - ter, Dé - us o - mni - po - tens Gló - ri - a!
 T. Dé - us Pá - ter, Dé - us o - mni - po - tens Gló - ri - a!
 B. cae - le - stis, REX cae - le - stis, Dó - mi - nus Dé - us Dé - us Pá - ter o - mni - po - tens Gló - ri - a!

Dolcissimo, lontano, senza rigore (♩ 56)

101

S. Solo cantabile
 A. ex - sis
 T. G. P.
 B. PP (f.i.) A

S. PP (f.i.) A
 A. PP (f.i.) A
 T. PP (f.i.) A
 B. PP (f.i.) A

poco a poco allargando

(DNTT)

Handwritten musical score for voices and instruments. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The tempo is marked "poco a poco allargando". The dynamics include "mp" (mezzo-piano) and "p" (piano). The lyrics are "in ex - cel - sis". There are handwritten markings "Tutti" and "A" (Alto) in the Soprano part. The score is marked with a large "2" and a "B" in the left margin.

Immaterialo, molto rubato

Handwritten musical score for voices and instruments. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The tempo is marked "poco a poco pendendosi". The dynamics include "mf" (mezzo-forte) and "p" (piano). The lyrics are "men". There are handwritten markings "A" (Alto) and "men" in the Soprano part. The score is marked with a large "2" and a "B" in the left margin. On the right side, there is a box containing the numbers 2, 3, 4, 5, 8, 11, and a "GP." marking.

3.) CREDO (ΠΙΣΤΕΥΩ) - ad libitum

Hymnus (ᾠδὴν) -

poco animando

Larghetto (♩=62)

Adagio (♩=54) maestevole

Handwritten musical score for voices and instruments. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The tempo is marked "Adagio (♩=54) maestevole" and "Larghetto (♩=62)". The lyrics are "Cre - do". There are handwritten markings "A" (Alto) and "Cre - do" in the Soprano part. The score is marked with a large "2" and a "B" in the left margin.

quasi recitando

Handwritten musical score for a choir, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The lyrics are in Latin: "Cré-do in u-num De-um, Pa-trem o-mni-po-tén-tem, fa-cto-rem cae-li et ter-rae, vi-si-bi-li-um et in-vi-si-bi-li-um." The score includes various musical notations such as clefs, time signatures (4/4), and dynamic markings (f, mp). There are also handwritten annotations like "X" and "B" on the left margin.

poco a poco animando → (♩ n 64) → Andante (♩ n 68)

Handwritten musical score for a choir, continuing the previous section. The lyrics are: "bi-li-um o-mni-um et in-vi-si-bi-li-um, Dé-um, Cré-do." The score includes various musical notations such as clefs, time signatures (4/4), and dynamic markings (f, mp). There are also handwritten annotations like "X" and "B" on the left margin.

sempre poco a poco animando → (♩ n 84 / ♩ n 42)

Handwritten musical score for a choir, featuring a Solo section for the Soprano part. The lyrics are: "Et in u-num Dō-mi-num Je-su-m Chri-stum, Fi-li-um Dé-i." The score includes various musical notations such as clefs, time signatures (4/4), and dynamic markings (mp, pietoso). There are also handwritten annotations like "X" and "B" on the left margin.

sempre animando

Sereno (dn 52) **Tutti**

Handwritten musical score for voices and instruments. The score is divided into two systems, labeled with handwritten '2' and '3'. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "u - ni - ge - ni - tum Et ex Pa - tre". The second system continues the vocal parts with lyrics: "na - tum an - te o - mni - a sae - cu - la". The piano part includes chords and melodic lines. The tempo/mood is marked "sempre animando".

poco a poco slargando

Handwritten musical score for voices and instruments. The score is divided into two systems, labeled with handwritten '2' and '3'. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "na - tum an - te o - mni - a sae - cu - la". The second system continues the vocal parts with lyrics: "Et ex Pa - tre na - tum est De - us De - us". The piano part includes chords and melodic lines. The tempo/mood is marked "poco a poco slargando".

Sostenuto (dn 74)

(31)

Handwritten musical score for voices and instruments. The score is divided into two systems, labeled with handwritten '2' and '3'. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "De - um de De - o, Lu - men de lu - mi - ne, De - um ve - rum de". The second system continues the vocal parts with lyrics: "De - um de De - o, Lu - men de lu - mi - ne, De - um ve - rum de". The piano part includes chords and melodic lines. The tempo/mood is marked "Sostenuto".

poco a poco slentando ----- Molto Tranquillo (♩=108), quasi "Rosarium" ("ΗΕΥΧΙΑ")

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into two systems. The first system is marked "poco a poco slentando" and the second system is marked "Molto Tranquillo (♩=108), quasi 'Rosarium' ('ΗΕΥΧΙΑ')". The lyrics are in Greek, with "De-o ve-ro" and "Je-su Chri-ste" visible.

Narrante poco a poco animando

Handwritten musical score for voices and piano accompaniment. The score is divided into two systems. The first system is marked "mp molto espressivo, in rilievo" and the second system is marked "poco". The lyrics are in Greek, with "Ge-ni-tum, non fa-ctum, con-sub-stan-ti-um Pa-tri" and "Je-su Chri-ste" visible. A box labeled "♩=108" is present. A measure number "41" is circled.

mp molto espressivo, in rilievo

Handwritten musical score for voices and piano accompaniment. The score is divided into two systems. The first system is marked "mp molto espressivo, in rilievo" and the second system is marked "poco". The lyrics are in Greek, with "Qui pro-pter nos ho-mi-nes" and "et pro-pter no-stram sa-lu-tem de-scen-dit de cae-lis" visible. A box labeled "♩=114" is present. Measure numbers "51" and "64" are circled.

sempre ♩=114

(Tutti) cantabile

S. *mf* Et in-car-ná-tus est de Spi-ri-tu Sán-cto ex Ma-tri-a Vir-gi-ne — et hó-mo fá-ctus est — ~25"

A. *mf*

T. *mf*

B. *mf*

sempre P (Coro B)

S. *mf* (6) *sempre P (Coro B)* *mf* Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste

A. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

T. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

B. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

mf cantabile

S. *mf* sub Pon-ti-o Pi-lá-to pás-sus — et se-púl-tus est — ~25"

A. *mf* (7) *mf* Cru-ci-fí-xus ét - i-am pro nó-bis

T. *mf* Cru-ci-fí-xus ét - i-am pro nó-bis

B. *mf* Cru-ci-fí-xus ét - i-am pro nó-bis

sempre P (Coro B)

poco a poco crescendo

S. *mf* (6) *sempre P (Coro B)* *mf* Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste

A. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

T. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

B. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

- Solo *mf*

- L'Aperi

se-cún-dum Scri-ptú — ras

S. *mf* (8) *mf* Et re-sur-ré-xit tér-ti-a dí-e

A. *mf* Et re-sur-ré-xit tér-ti-a dí-e

T. *mf* Et re-sur-ré-xit tér-ti-a dí-e

B. *mf* Et re-sur-ré-xit tér-ti-a dí-e

mf P (Coro B)

(7)

sempre crescendo

S. *mf* *sempre P (Coro B)* *mf* Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste Je-su Chri-ste

A. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

T. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

B. *mf* Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su Je-su

[illegible][illegible]

Handwritten musical score for the 'Credo' section of Giuseppe Verdi's opera. The score is written for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Section 1 (Wavy Line):

- Tempo:** *molto allargando* (marked at the top right).
- Dynamic:** *mf* (Canto 2) *poco a poco crescendo* (written across the staves).
- Notes:** The vocal lines consist of a continuous wavy line. There are three boxed-in melodic fragments, each labeled *(v1^{na})*.

Section 2 (Melodic Line):

- Tempo:** *poco a poco crescendo* (written across the staves).
- Dynamic:** *f* (Canto 3) (written above the Soprano staff).
- Lyrics:**
 - Soprano: *ré - qui non é - rit fi - nis, non é - rit fi - nis. Cré-do*
 - Alto: *ré - qui non é - rit fi - nis, non é - rit fi - nis. Cré-do*
 - Tenor: *ré - qui non é - rit fi - nis, non é - rit fi - nis. Cré-do*
 - Bass: *ré - qui non é - rit fi - nis, non é - rit fi - nis. Cré-do*
- Measure Numbers:** 3, 4, 5, 6 are marked at the beginning of measures.
- Time Signatures:** 3/4, 4/4, 5/4, 6/4 are indicated.

(ben sost.)

Schreibe ff dein Sostern mit

Subito Rubato e Soave ($\downarrow \approx 60$)

- 15 -

Solo tempo 1 - Adagio (♩=54)
p poco a poco perdendosi

poco animando -----> Larghetto (♩=62)

Tutti

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and piano. The score is divided into two systems. The first system is marked *Solo* and *Adagio* (♩=54). The second system is marked *Tutti* and *poco animando* (♩=62). The lyrics are "Cré-do". The piano part features a melodic line with a crescendo and a change in tempo.

quasi recitando

poco a poco precipitando ->
poco a poco crescendo -

Handwritten musical score for voices and piano. The score is divided into two systems. The first system is marked *quasi recitando*. The second system is marked *poco a poco precipitando* and *poco a poco crescendo*. The lyrics are "in ú-nam Sánctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am, Sánctam ca-thó-li-cam et a-po". The piano part features a melodic line with a crescendo and a change in tempo.

(sempre precipitando)

(sempre cresc.)

(121)

Handwritten musical score for voices and piano. The score is divided into two systems. The first system is marked *(sempre precipitando)* and *(sempre cresc.)*. The second system is marked *(121)*. The lyrics are "stó-li-cam Ec-clé-si-am. Con-fi-te-or ú-nam bap-ti-sma in re-mes-si-ó-nem pec-ca-ti". The piano part features a melodic line with a crescendo and a change in tempo.

[illegible]

(sempre precip.) (In 78) Grandioso (sub. 68) poco allargando

(sempre cresc.)

134

fff quasi grido

S. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

A. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

T. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

B. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

S. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

A. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

T. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

B. *vi-tam ven-tu-ri sae-cu-li.* *Cre-do* *Cre-do, Cre-do, Cre-do!*

sub. pp Profondo

Cre-

Eco lontano, dolcissimo e rubato **Immateriale**

PP \rightarrow ($\sim 15''$) P \rightarrow ($\sim 25''$) PP \rightarrow ($\sim 40''$) PPP

S. *te* *do* *A* *men*

A. *te* *do* *A* *men* *(burlesco)*

T. *te* *do* *A* *men* *Cré - do **

B. *te* *do* *A - men* *A* *men*

S. *te* *do* *A* *men*

A. *te* *do* *A* *men*

T. *te* *A - men* *A* *men*

B. *te* *A - men* *A* *men*

PP \rightarrow poco \rightarrow P \rightarrow A \rightarrow PP \rightarrow men \rightarrow PPP

- 17 -

*) ossia: "A - men"

185/527

4.) SANCTUS (ΤΡΙΣΑΓΙΟΝ)

- Antiphonia (Αντιφωνία) -

Sempre Lontano, quasi Campana (♩ ≈ 48) - sempre leggerissimo

Handwritten markings: **2** (top left), **B** (middle left), **2** (bottom left).

Score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a melodic line with notes like *Sán* and *-ctus*. The vocal parts have lyrics: *Sán, Sán, -ctus, -ctus, Sán-ctus*.

Handwritten markings: **2** (top left), **B** (middle left), **2** (bottom left).

Score for voices and piano accompaniment. The piano part features a melodic line with notes like *Sán* and *-ctus*. The vocal parts have lyrics: *Sán, Sán, -ctus, -ctus, Sán-ctus*.

Handwritten markings: **2** (top left), **B** (middle left), **2** (bottom left).

Score for voices and piano accompaniment. The piano part features a melodic line with notes like *Sán* and *-ctus*. The vocal parts have lyrics: *Sán, Sán, -ctus, -ctus, Sán-ctus*.

Sub. poco più animato (♩ ~ 60) - ma sempre lontano

Handwritten musical score for a choir, featuring parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written on staves with treble and bass clefs. The lyrics are in Latin, including "Ho-san-na", "Be-ne", and "in ex-cel-sis". The score includes dynamic markings such as *mp* (mezzo-piano) and *chus.* (chiusa). The tempo is marked *And.* (Andante). The score is divided into measures by vertical bar lines. There are large handwritten numbers 4 and 4 on the right side of the page, and a large handwritten letter B on the left side of the page.

Sempre poco più mosso (♩ ≈ 64)

Handwritten musical score for "Gloria in excelsis Deo" by Giuseppe Verdi. The score is written for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in Vietnamese. The score is divided into two systems. The first system includes a key signature of one flat (B-flat) and a time signature of 4/4. The second system includes a key signature of one sharp (F-sharp) and a time signature of 4/4. The lyrics are: "sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus".

System 1:

- Soprano (S):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus
- Alto (A):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus
- Tenor (T):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus
- Bass (B):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus

System 2:

- Soprano (S):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus
- Alto (A):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus
- Tenor (T):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus
- Bass (B):** sán-na Be-ne-dí ctus qui vé-nit in nó-mi-ne Dó-mi-ni Be-ne-dí ctus

Andante (♩ = 70), molto espressivo

Handwritten musical score for "Ho-san-na in ex-cel-sis" in G major, 3/4 time. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are in Latin. The score is divided into two systems. The first system starts with a key signature of one sharp (F#) and a time signature of 3/4. The second system starts with a key signature change to two sharps (F# and C#) and a time signature change to 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte).

β

R

(

poco a poco allargando....

51

2

β

S. (r.i.)

A. (r.i.)

T. (r.i.)

B. (r.i.)

S. (r.i.)

A. *mp* Ho - sán - na

T. sán - na, Ho - sán - na

B. Ho - sán - na

Ho - sán - na, Ho - sán - na

(sempre poco a poco allargando)

Tempo I (♩ ≈ 48)

Lontano e leggerissimo

2

β

S. in ex - cel - sis

A. in ex - cel - sis

T. in ex - cel - sis

B. in ex - cel - sis

S. in ex - cel - sis

A. sán - na in ex - cel - sis

T. sán - na in ex - cel - sis

B. sán - na in ex - cel - sis

sempre slentando

61

2

β

S. solo *p* poco *mp* poco vibrato in ex - cel - sis

S. *pp* liscio (r.i.)

A. *pp* liscio (r.i.)

T. *pp* liscio (r.i.)

B. *pp* liscio (r.i.)

S. *pp* liscio (r.i.)

A. *pp* liscio (r.i.)

T. *pp* liscio (r.i.)

B. *pp* liscio (r.i.)

31-III-199

5.) AGNUS DEI (ΑΓΝΟΣ)

- Processio (Λειτουργία) -

Pietoso (♩ 62), molto rubato

d'al niente

- PP liscio, immateriale (r.i.)

A

Solo

dolce

Á-gnus, Á-gnus, Á-gnus Dé-i-

~~p~~ ~~plots~~

Solo P dolce

p dolce

À-gnus Dé-i, À-gnus Dé-i —

sempre PP liscio

(Solo)

P

mi-se-té-te nó ——— b

sempre PP liscio, immateriale

A

(Solo)

qui tol - lis pec - cá - ta mún - di —

Tutti p dolce
($\frac{3}{4}$)

A-grus Dé-i, A-grus

sempre PP liscio

PP liscio, immateriale (r.i.)

Tutti

dolce

A-gnus, A-gnus, A-gnus Dé-i

mi-se-té-re nó — bis —

sempre pple scio

PP liscio, immateriale

(k.i.)

Liscio

qui tol - lis pec - ca - ta mun - di

Poco più mosso (♩ = 12), sempre rubato, leggiero e scorrevole (tenuto)

Handwritten musical score for a choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is marked with "Poco più mosso (♩ = 12), sempre rubato, leggiero e scorrevole (tenuto)". The tempo is indicated as 12 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, A-gnus, A). The score is divided into two systems, labeled A and B. The first system ends with a double bar line and a measure number of 40. The second system ends with a measure number of 41.

Quasi "Hétouvikôn" ("των Χερουβιμ") ↑

Handwritten musical score for a choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is marked with "Quasi 'Hétouvikôn' ('των Χερουβιμ') ↑". The tempo is indicated as 12 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mp, mf, A-gnus, A). The score is divided into two systems, labeled A and B. The first system ends with a measure number of 35. The second system ends with a measure number of 36.

Sub. Allegro molto (♩ = 168 / ♩ = 56) - giusto!

Handwritten musical score for a choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is marked with "Sub. Allegro molto (♩ = 168 / ♩ = 56) - giusto!". The tempo is indicated as 168 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, A-gnus, A). The score is divided into two systems, labeled A and B. The first system ends with a measure number of 11. The second system ends with a measure number of 12.

Handwritten musical score for the first system, measures 21-28. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: *A-gnus, A-gnus, A-gnus, A-gnus Dé-i, A-gnus, A-gnus, A-gnus*. The Tenor part has a *Solo* marking and the instruction *in rilievo*. The Bass part has a *Solo* marking. The score is marked with a large '2' on the left and a 'B' below the Tenor part.

Handwritten musical score for the second system, measures 29-36. The lyrics are: *Dé-i, qui tól-lis pec-cá-ta mún-di: dó-na nó-bis, dó-na nó-bis*. The Tenor part has a *Solo* marking. The score is marked with a large '2' on the left and a 'B' below the Tenor part.

Handwritten musical score for the third system, measures 37-44. The lyrics are: *pá-cem. A-gnus, A-gnus, A-gnus Dé-i, A-gnus, A-gnus, A-gnus*. The score includes markings for *Tutti* and *mp in rilievo*. The score is marked with a large '2' on the left and a 'B' below the Tenor part.

(41)

Handwritten musical score for voices and piano, measures 41-50. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, with piano accompaniment (piano). The lyrics are in Latin, including "Dó-na", "nó-bis", "bis", "qui tol", "lis pec", "cá-ta", "mún-di", "Dé-i", "A-gnus", "A-gnus", "A-gnus", "Dó-na", "nó-bis", "bis". The tempo/mood is marked "mp".

mf in rilievo

(51)

Handwritten musical score for voices and piano, measures 51-60. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, with piano accompaniment (piano). The lyrics are in Latin, including "A-gnus", "Dé-i", "A-gnus", "Dó-na", "nó-bis", "bis", "qui tol", "lis pec", "cá-ta", "mún-di", "Dé-i", "A-gnus", "A-gnus", "A-gnus", "Dó-na", "nó-bis", "bis". The tempo/mood is marked "mf in rilievo".

poco a poco precipitando - - - - - Vivo (♩=180/♩=60)

(61)

Handwritten musical score for voices and piano, measures 61-70. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, with piano accompaniment (piano). The lyrics are in Latin, including "A-gnus", "Dé-i", "A-gnus", "Dó-na", "nó-bis", "bis", "qui tol", "lis pec", "cá-ta", "mún-di", "Dé-i", "A-gnus", "A-gnus", "A-gnus", "Dó-na", "nó-bis", "bis". The tempo/mood is marked "Vivo".

Coro & in rilievo

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "A-gnus Dé-i A-gnus Dé-i gnus Dé-i dó-na nó-bis". The score includes dynamic markings like *f* and *ff*, and tempo markings like *Coro & in rilievo*. There are handwritten annotations "X" and "B" on the left margin.

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "bis pá-cem, A-gnus Dé-i mi-se-ré-re nó-bis, A-gnus, A-gnus Dé-i dó-na nó-bis". The score includes dynamic markings like *ff* and *pp*, and tempo markings like *poco a poco precipitando*. There are handwritten annotations "X" and "B" on the left margin.

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "bis pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis". The score includes dynamic markings like *pp subito* and *mp*, and tempo markings like *poco a poco crescendo*. There are handwritten annotations "X" and "B" on the left margin.

(sempre precipitando)
(sempre crescendo)

(d. ~ 78)

91

2

3

3

4

(2)

Sub. Adagio (d. ~ 56), implorando

poco a poco allargando

Handwritten musical score for Sub. Adagio (d. ~ 56), implorando. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, with a Solo part for Soprano. The lyrics are: "A-gnus - Dé - i - dó - na". The tempo is marked "Sub. Adagio (d. ~ 56), implorando" and the performance instruction is "poco a poco allargando". The score includes dynamic markings such as *ff* and *p*, and articulation marks like *ossia* and *sf*. There are handwritten annotations "2" and "3" on the left margin.

Lento (d. ~ 52), sempre allargando

Handwritten musical score for Lento (d. ~ 52), sempre allargando. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, with a Solo part for Soprano. The lyrics are: "cem, pa - cem, (r.i.)". The tempo is marked "Lento (d. ~ 52), sempre allargando" and the performance instruction is "ben sostenuto". The score includes dynamic markings such as *ff* and *p*, and articulation marks like *sf* and *sfz*. There are handwritten annotations "2" and "3" on the left margin.

FINIS

G.P.

n. 5130

n. 25150

ad libitum non-obligatoire (ad libitum)

27

Suben Nichter

195/527 1992

SERBAN NICHIFOR
(2017)

In Memory of my very dear Mother Dr. LIVIA NICHIFOR

MISSA BEATUS VLADIMIR GHIKA

for
Mixed Choir and Organ

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Largo

Serban Nichifor

1. KYRIE ELEISON

$\text{♩} = 70$

S
A
T
B

ff Ky - ri - e e - le - i - son Ky - ri - e e -

Org

ff *f*

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org), and Cello/Double Bass. The lyrics are: - le - i - son Ky - ri - e Ky - ri - e e - le - i - son Chri - ste e - le - i - son.

The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org), and Cello/Double Bass. The lyrics are: - le - i - son Ky - ri - e Ky - ri - e e - le - i - son Chri - ste e - le - i - son.

♩ = 54 ♩ = 44 ♩ = 40 ♩ = 40

S
Chri - ste e - le - i - son Ky - ri - e Ky - ri - e e - le - i son

A

T

B

Org

ff *fff* *fff* *fff*

24-VI-2017

2. GLORIA

Solenne

♩ = 110

S-A

T-B

Org

ff

Glo ri - a in ex - cel - sis De-o Glo ri - a in ex -

Fine

S-A

T-B

Org

- cel - sis Glo ri - a in ex - cel - sis De-o Glo ri - a in ex - cel - sis

1 - 3

Fine

1. et in terra pax homínibus bonæ voluntátis. Laudámus te, benedicimus te, adorámus te, glorificámus te, grátias ágimus tibi propter magnam glóriam tuam, Dómine Deus, Rex cæléstis, Deus Pater omnípotens.

2. Dómine Fili unigénite, Jesu Christe, Dómine Deus, Agnus Dei, Fílius Patris,

qui tollis peccáta mundi, miserére nobis; qui tollis peccáta mundi, sùscipe deprecationem nostram. Qui sedes ad déxteram Patris, miserére nobis.

3. Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus, Jesu Christe, cum Sancto Spíritu: in glória Dei Patris. Amen.

S-A

SOLO

T-B

Org

recto tono, quasi recitando

x 3, e poi DS al Fine

S-A

T-B

Org

27-VI-2017

Maestoso

Serban Nichifor

1. SANCTUS ET BENEDICTUS

$\text{♩} = 64$

S *fff*
San ctus San - ctus San - ctus

A *ff*

T *ff*

B *ff*

Org *ff*

ff simile

8₁

S

Do - mi - nus De us Do - mi - nus De - us Sa - ba - oth, De us Do - mi - nus

A

T

B

De - us De - us De - us

Org

12

S
De - us Sa - ba - oth, Ple ni sunt - cae - li et ter - ra glo - ri - a tu - a Do - mi - nus

A

T

B
De - us Ple ni sunt cae - li et ter - ra glo - ri - a tu - a Do - -

Org

De - us Sa - ba - oth, Ple ni sunt - cae - li et ter - ra glo - ri - a tu - a Do - mi - nus

De - us Ple ni sunt cae - li et ter - ra glo - ri - a tu - a Do - -

16

S
De us Sa-ba - oth Hos sa-na Do - mi - nus De us Sa-ba - oth Hos sa-na in ex

A
De us Sa-ba - oth Hos sa-na Do - mi - nus De us Sa-ba - oth Hos sa-na in ex

T
De us Sa-ba - oth Hos sa-na Do - mi - nus De us Sa-ba - oth Hos sa-na in, in ex-

B
- mi - - nus Sa - ba - - oth Hos sa-na in, in ex

Org
De us Sa-ba - oth Hos sa-na Do - mi - nus De us Sa-ba - oth Hos sa-na in, in ex

21

S
cel - sis

A

T
- cel - sis

B
cel - sis

Org

fff *mp*

fff *mp*

29

S

A

f Solo

T

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni

B

Org

33

S

A

T

B

Org

Be - ne - di-ctus qui ve - nit in no - mi-ne Do - mi-ni

mp

A

mp

A

37 *f*

S Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni

A

T *mp* Tutti

B A

Org

Detailed description: This is a page of a musical score, page 13 of 29. It features five vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The Soprano part has a melody with lyrics: 'Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni'. The melody includes triplet markings. The Alto, Tenor, and Bass parts have sustained notes, with the Tenor and Bass parts marked 'Tutti' and 'mp'. The Organ part has a complex accompaniment with many beamed sixteenth notes. The score is in 3/4 time and D major.

41

S

Be - ne - di-ctus qui ve - nit in no - mi-ne Do - mi-ni

A

T

B

Org

f

f

VI-DE m. 50-69 - ad libitum

45

52

S
San - ctus Do - mi - nus Deus Do - mi - nus De - us Sa - ba - oth, Deus Do - mi - nus

A

T

B
De - us De - us De - us

Org

57

S

De - us Sa - ba - oth, Ple ni sunt - cae - li et ter - ra glo - ri - a tu - a Do - mi - nus

A

T

B

De - us Ple ni sunt cae - li et ter - ra glo - ri - a tu - a Do

Org

12

61

S
Deus Sa-ba - oth Hos sa-na Do - mi - nus Deus Sa-ba - oth Hos sa-na in ex

A
in, in ex

T
- mi - - nus Sa - ba - - oth Hos sa-na in, in ex

B
in, in ex

Org

66

ff

S
cel - sis
Hos - sa-na
Ho - san - na

A
ff

T
- cel - sis
ff

B
cel - sis
ff

Org

73 *accelerando* $\text{♩} = 68$ $\text{♩} = 72$ $\text{♩} = 76$ $\text{♩} = 80$ $\text{♩} = 84$

S
in ex - cel - sis in ex cel - sis *fff* in ex - cel - sis

A
fff

T
fff

B
fff

Org

Sub. Maestoso

80, $\text{♩} = 64$

S

A

T

B

Org

fff

fff

fff

Ho san - na

89 $\text{♩} = 50$

S

A

T

B

Org

6-XI-2017

The musical score for measure 89 is presented for SATB choir and organ. The tempo is indicated as $\text{♩} = 50$. The SATB parts (Soprano, Alto, Tenor, Bass) are shown with mostly whole rests. The organ part consists of two staves: the right hand plays a series of complex chords and arpeggios, while the left hand plays a steady eighth-note bass line. The date 6-XI-2017 is noted at the bottom right of the organ section.

Pioso

4. AGNUS DEI

Serban Nichifor

♩ = 60

f

S

A

T

B

Org

mf

mf

mf

A gnus

The musical score is for a piece titled "4. AGNUS DEI" by Serban Nichifor, marked "Pioso". It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ. The tempo is indicated as ♩ = 60. The key signature has two flats (B-flat and E-flat). The organ part is marked *mf* (mezzo-forte) and features a continuous melodic line in the right hand and a supporting bass line in the left hand. The vocal parts enter at the end of the score with the word "A gnus" in a forte (*f*) dynamic.

10

S De-i, A gnus De-i, qui tol - lis pec - ca ta mun-di mi - se-

A

T

B

Org

De-i, A gnus De-i, qui tol - lis pec - ca ta mun-di mi - se-

SOLO

18

S - re - re, mi - se - re - re, mi - se - re - re no - - bis A gnus

A

T

B

Org

TUTTI

26

S De-i, A gnus De-i, qui tol lis pec - ca ta mun-di mi - se

A

T

B

Org

The musical score is for a choral and organ setting. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The Soprano part has lyrics: "De-i, A gnus De-i, qui tol lis pec - ca ta mun-di mi - se". The Alto, Tenor, and Bass parts are currently empty. The Organ part features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The score is marked "TUTTI" and "26".

34

S
- re - re, mi - se - re - re, mi - se - re - re no - - bis A gnus

A

T

B

Org

The musical score is for a choral and organ setting. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The Soprano part has the lyrics: '- re - re, mi - se - re - re, mi - se - re - re no - - bis A gnus'. The Alto, Tenor, and Bass parts provide harmonic support. The Organ part features a series of chords and arpeggios. The score is in G major and 4/4 time.

42

S De-i, A gnus De-i, qui tollis pec - ca ta mun-di do - na

A

T

B

Org

50

S

- no - bis do - na - no - bis do - na no bis pa - - cem.

A

T

B

Org

rall.

rall.

♩ = 108

♩ = 70

♩ = 40

4-XI-2017

Șerban NICHIFOR

M I S S A B R E V I S

pour Choeur mixte "a cappella" (8 voix)

- 13 S., 11 A., 11 T., 10 B. -

Durée estimative: 14'30"

- Kyrie - 2'

- Gloria - 1'50"

- Credo (ad lib.) - 3'

- Sanctus - 3'10"

- Agnus Dei - 4'30"

L e g e n d a

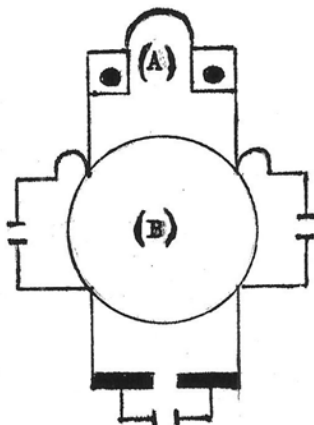
- Σ - répétition libre et irrégulière du son, selon les accents prosodiques du texte (donc quasi recitando, recto-tono);
- ~ - séquence musicale en déroulement molto rubato (libre et non mesuré);
- ▲ - le son le plus aigu possible (individuellement, dans l'intensité indiquée, sans forcer la voix);

Abside

Transept

Nef

Narthex



- emplacements du Choeur: normal, quasi-stéréophonique(A);
exceptionnel, variante panoramique (B).

Nota Bene - Cette partition est amoindrie au format "A 4", du format "A 3" (en original). La partition pourra être utilisée tel quel aussi par les interprètes, mais dans le format original ("A 3").

Lontano e Misterioso
Quasi Senza Tempo

MISSA BREVIS

Serban Nichifor

I - KYRIE

Handwritten musical score for Kyrie I, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (1 and 2). The score includes tempo markings, performance instructions, and lyrics.

Tempo/Performance Markings:
- *sempre pp*
- *quasi mormorando irregolare (n30")*
- *(respirare ad libitum)*
- *n60"*
- *(n30")*
- *gl. non vibrato*
- *liscio*
- *pendendosi*
- *(attacca)*
- *n2'*

Vocal Parts and Lyrics:
- **Soprano (S.):** *elëison, elëison* / *Chrïste, Chrïste*
- **Alto (A.):** *Kýrie, Kýrie* / *elëison, elëison*
- **Tenor (T.):** *elëison, elëison* / *Chrïste, Chrïste*
- **Bass (B.):** *Kýrie, Kýrie* / *elëison, elëison*
- **Instrumental Parts (1 and 2):** *elëison, elëison* / *Chrïste, Chrïste*
- **Instrumental Parts (1 and 2):** *Kýrie, Kýrie* / *elëison, elëison*
- **Instrumental Parts (1 and 2):** *Kýrie elëison, Kýrie elëison*
- **Instrumental Parts (1 and 2):** *Kýrie elëison, Kýrie elëison*

II - GLORIA

Maestoso, quasi Campana-pleno ma dolce (♩ ≈ 60 MM)

Sempre Rubato

(12 appross.)

S.

1. *f* Glória... Déo... hominibus bonae

2. *f* Glória... Déo... hominibus bonae

A.

1. *f* Glória... Déo... hominibus bonae

2. *f* Glória... Déo... hominibus bonae

T.

1. *f* Glória... in excelsis... Et in terra pax...

2. *f* Glória... in excelsis... Et in terra pax...

B.

1. *f* Glória... in excelsis... Et in terra pax...

2. *f* Glória... in excelsis... Et in terra pax...

S.

1. voluntatis... Benedicimus te... Glorificamus te... tibi propter

2. voluntatis... Benedicimus te... Glorificamus te... tibi propter

A.

1. voluntatis... Benedicimus te... Glorificamus te... tibi propter

2. voluntatis... Benedicimus te... Glorificamus te... tibi propter

T.

1. Laudamus te... Adoramus te... Grátias ágimus...

2. Laudamus te... Adoramus te... Grátias ágimus...

B.

1. Laudamus te... Adoramus te... Grátias ágimus...

2. Laudamus te... Adoramus te... Grátias ágimus...

poco a poco animando - - - - -

(♩ = 68) →

~11"

S. 1. glóriam tuam... Rex caeléstis... omnipotens...

S. 2. glóriam tuam... Rex caeléstis... omnipotens...

A. 1. glóriam tuam... Rex caeléstis... omnipotens...

A. 2. glóriam tuam... Rex caeléstis... omnipotens...

T. 1. magnam... Domine Deus... Deus Pater...

T. 2. magnam... Domine Deus... Deus Pater...

B. 1. magnam... Domine Deus... Deus Pater...

B. 2. magnam... Domine Deus... Deus Pater...

(sempre animando) (♩ = 76) →

S. 1. Fili unigénite... Domine Deus... Filius Patris...

S. 2. Fili unigénite... Domine Deus... Filius Patris...

A. 1. Fili unigénite... Domine Deus... Filius Patris...

A. 2. Fili unigénite... Domine Deus... Filius Patris...

T. 1. Domine... Jésu Chríste... Ágnus Dei...

T. 2. Domine... Jésu Chríste... Ágnus Dei...

B. 1. Domine... Jésu Chríste... Ágnus Dei...

B. 2. Domine... Jésu Chríste... Ágnus Dei...

~10"

(sempre animando)

(♩ = 84)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, arranged in two systems. The tempo is marked "(sempre animando)".

System 1 (Measures 1-4):

- Soprano (S.):** *miserere nobis... suscipe deprecationem nobis... miserere*
- Alto (A.):** *miserere nobis... suscipe deprecationem nobis... miserere*
- Tenor (T.):** *Qui tollis peccata mundi... Qui tollis peccata mundi... Qui sedes ad dexteram Patris...*
- Bass (B.):** *Qui tollis peccata mundi... Qui tollis peccata mundi... Qui sedes ad dexteram Patris...*

System 2 (Measures 5-8):

- Soprano (S.):** *nobis... **ben f** Tu solus Dominus... Jesu Christe... Jesu Christe...*
- Alto (A.):** *nobis... **ben f** Tu solus Dominus... Jesu Christe... Jesu Christe...*
- Tenor (T.):** *Quoniam tu solus Sanctus... Tu solus Altissimus... Tu solus Altissimus...*
- Bass (B.):** *Quoniam tu solus Sanctus... Tu solus Altissimus... Tu solus Altissimus...*

Rehearsal marks "n 9" and "n 8" are present at the end of the first and second systems, respectively.

poco a poco allargando ----- (D_N 44)

molto

S.
1. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*
2. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*

A.
1. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*
2. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*

T.
1. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*
2. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*

B.
1. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*
2. Cum Sancto Spiritu... in gloria Dei... Dei Patris... *molto*

~15"

Senza Tempo

S.
1. sub. *pp* A men
2. sub. *pp* A men

A.
1. sub. *pp* A men
2. sub. *pp* A men

T.
1. sub. *pp* A men
2. sub. *pp* A men

B.
1. sub. *pp* A men
2. sub. *pp* A men

~30"

11-IV-1993

~1'50"
~3'50"

III - CREDO (ad libitum)

Crédo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilibus omnium et invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantiali Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas.
Et unam, Sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismam in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

recitando $\approx 2'$

Pietoso e semplice, poco rubato ($\downarrow n74$)

Handwritten musical score for "Credo" by Giuseppe Verdi. The score is divided into two systems. The first system includes a Tenor part (T.), a Bass part (B.), and an Alto part (A.). The second system includes an Alto part (A.), a Trombone part (T.), and a Bass part (B.). The score is marked with various dynamics (pp, p, A, p-mf) and includes the word "CREDO" in a box. The tempo is marked "Allegro" and the time signature is 4/8. The score is handwritten on a grid background.

1. *pp poco vibrato, fluido*

S. 1. *pp* *A* *pp* *A* *pp* *A*

2. *pp* *A* *pp* *A* *pp* *A*

A. 1. *pp* *A* *pp* *A* *pp* *A*

2. *pp* *A* *pp* *A* *pp* *A*

T. 1. *pp* *A* *pp* *A* *pp* *A*

2. *pp* *A* *pp* *A* *pp* *A*

B. 1. *pp* *A* *pp* *A* *pp* *A*

2. *pp* *A* *pp* *A* *pp* *A*

(sempre in rilievo)

1. *gl. dolce*

S. 1. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

2. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

A. 1. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

2. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

T. 1. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

2. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

B. 1. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

2. *gl. dolce* *gl. dolce* *gl. dolce* *gl. dolce*

(sempre in rilievo)

IV- SANCTUS

-9-

S.

A.

T.

B.

S.

A.

T.

B.

PP *leggiere*
ni-ni-ni-ni ---
ri-ri-ri-ri----

PP *leggiere*
ri-ri-ri-ri----

PP *leggiere*
li-li-li-li ----

(n10") [n84] mp in rilievo
Pléni sunt cae-li et tér-ra gló-ri-a tú-a, gló-ri-a

[n106] oth. A
[n106] oth. A
[n106] oth. A
(n4")
PP (respirazione individuale)

n84-poco accelerando → Sub. allargando → Ardente, ben sost. (n76)
(ri-ri....) tú-a. Ho sán-na, Ho sán-na in ex-
tú a, tú a. Ho sán-na, Ho sán-na in ex-
tú a, tú a, tú a, tú a. Ho sán-na, Ho sán-na in ex-
tú a, tú a, tú a, tú a. Ho sán-na, Ho sán-na in ex-

[n106-poco a poco accelerando] [n152]
[n106-poco a poco accelerando] [n152]
[n106-poco a poco accelerando] [n152]

[n84] [n76]
tú-a, tú-a, tú-a tú-tú-a. Ho-sán-na, Ho-sán-na in ex-

Tutti - 76 giusto

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The score is divided into two systems. The first system includes lyrics for "cel-sis, Ho-san-na" and "Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni". The second system includes lyrics for "san-na, Be-ne-dic-tus" and "san-na in ex-cel-sis, Ho-san-na in ex-cel-sis". The score features various musical notations including treble and bass clefs, time signatures, dynamics (mp, mf, p), and articulation marks. The lyrics are written in Italian.

System 1:

- S.:** cel-sis, Ho-san-na
- A.:** cel-sis, Ho-san-na, Ho-san-na, Ho-san-na, Ho-
- T.:** Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
- B.:** Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

System 2:

- S.:** cel-sis, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-
- A.:** san-na, Ho-san-na in ex-cel-sis, Ho-san-na in ex-
- T.:** Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-
- B.:** Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-

san-na, Ho-san-na in ex-cel-sis, Ho-san-na in ex-

poco a poco accelerando - - - - - →

Handwritten musical score for SATB choir, titled "San-ctus in excelsis". The score is written on ten staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) in G major and 4/4 time. The lyrics are "San-ctus in excelsis, in excelsis, in excelsis". The score includes dynamic markings (mf, mp), articulation (accents), and fingerings. The piece concludes with a final cadence.

[illegible]

N

$$\begin{array}{r} \sim 3' 10'' \\ \hline \sim 10' \end{array}$$

V - AGNUS DEI

Pietoso (♩ ~ 62), poco rubato

Solo *lento*

1. S. *A* — *A* — *gnus* — ~ 20"

2. S.

1. A.

2. A.

1. T.

2. T.

1. B.

2. B.

Poco più mosso (♩ ~ 72)

1. S. *(Solo)* *p* *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól-lis pec-cá-ta mún-di: mi-se-ré-te nó-bis. ~ 30"

2. S.

1. A. *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól-lis pec-cá-ta mún-di: mi-se-ré-te nó-bis.

2. A.

1. T.

2. T.

1. B. *A* — *gnus*, *A* — *gnus*, *A* — *gnus*

2. B.

Sempre più mosso (♩ ≈ 88)

~25"

S. *mp poco*
 1. *mp poco*
 2. *mp poco*
 Á-gnus Dé-i, Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di: mi-se-ré-te nó-bis.

A. *mp poco*
 1. *mp poco*
 2. *mp poco*
 Á-gnus Dé-i, Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di: mi-se-ré-te nó-bis.

T. *mp*
 1. *mp*
 2. *mp*
 Á-gnus Dé-i, Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di: mi-se-ré-te nó-bis.

B. *mp*
 1. *mp*
 2. *mp*
 Á-gnus, Á-gnus, Á-gnus

Anche più mosso (♩ ≈ 108)

poco rall.

~20"

S. *mf*
 1. *mf*
 2. *mf*
 Á-gnus Dé-i, Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di: dó-na nó-bis pá-cem.

A. *mf*
 1. *mf*
 2. *mf*
 Á-gnus Dé-i, Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di: dó-na nó-bis pá-cem.

T. *mf*
 1. *mf*
 2. *mf*
 Á-gnus Dé-i, Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di: dó-na nó-bis pá-cem.

B. *mf*
 1. *mf*
 2. *mf*
 Á-gnus, Á-gnus, Á-gnus

Sub. Andante dolcissimo (♩72)

S. *Tutti* *mp* qui tól-lis pec- cá-ta — — — — — *mp* dó-na nó-bis pa — — — — —

A. *P* mín-di, *mp* Á — — — — — *P* gnus Dé — — — — —

T. *P* A — — — — — *P* A — — — — — *P* A — — — — —

B. *P* *sempre* A — — — — — *P* *sempre* A — — — — — *P* A — — — — —

S. *poco rall.* *Lontano (♩68)* *mp* cem — — — — — *P* pá — — — — — *mp* pá — — — — — *mp* pá — — — — —

A. *mp* dó-na nó-bis *P* pá — — — — — *mp* pá — — — — — *mp* pá — — — — —

T. *P* Dé — — — — — *mp* pá — — — — — *P* pá — — — — — *mp* pá — — — — —

B. *P* dó — — — — — *mp* pá — — — — — *P* pá — — — — — *mp* pá — — — — —

S. *mp* dó-na nó-bis *P* pá — — — — — *mp* pá — — — — — *mp* pá — — — — —

A. *P* Dé — — — — — *mp* pá — — — — — *P* pá — — — — — *mp* pá — — — — —

T. *P* Dé — — — — — *mp* pá — — — — — *P* pá — — — — — *mp* pá — — — — —

B. *P* dó — — — — — *mp* pá — — — — — *P* pá — — — — — *mp* pá — — — — —

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is written on four systems of staves. The lyrics are: "pá", "cem", "ná nó-bis", "pá", "cem", "pá", "cem", "pá", "cem". The tempo/mood is marked "Estatico, molto tranquillo (♩ ≈ 60)".

System 1: Soprano (S.) and Alto (A.) parts. Soprano has a whole note "pá" and a half note "cem". Alto has a whole note "pá" and a half note "cem".

System 2: Tenor (T.) and Bass (B.) parts. Tenor has a whole note "pá" and a half note "cem". Bass has a whole note "pá" and a half note "cem".

System 3: Soprano (S.) and Alto (A.) parts. Soprano has a whole note "pá" and a half note "cem". Alto has a whole note "pá" and a half note "cem".

System 4: Tenor (T.) and Bass (B.) parts. Tenor has a whole note "pá" and a half note "cem". Bass has a whole note "pá" and a half note "cem".

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is written on four systems of staves. The lyrics are: "pá", "cem", "pá", "cem", "pá", "cem", "pá", "cem". The tempo/mood is marked "Estatico, molto tranquillo (♩ ≈ 60)".

System 1: Soprano (S.) and Alto (A.) parts. Soprano has a whole note "pá" and a half note "cem". Alto has a whole note "pá" and a half note "cem".

System 2: Tenor (T.) and Bass (B.) parts. Tenor has a whole note "pá" and a half note "cem". Bass has a whole note "pá" and a half note "cem".

System 3: Soprano (S.) and Alto (A.) parts. Soprano has a whole note "pá" and a half note "cem". Alto has a whole note "pá" and a half note "cem".

System 4: Tenor (T.) and Bass (B.) parts. Tenor has a whole note "pá" and a half note "cem". Bass has a whole note "pá" and a half note "cem".

sempre PP statico

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, featuring vocal lines and piano accompaniment.

First System:

- S. (Soprano):** Melody line with notes and lyrics: *pá — pá — pá — pá — pá — A*
- A. (Alto):** Melody line with notes and lyrics: *pá — pá — pá — pá — pá — A*
- T. (Tenor):** Melody line with notes and lyrics: *cem — cem — cem — cem — cem*
- B. (Bass):** Melody line with notes and lyrics: *cem — cem — cem — cem — cem*

Second System:

- S. (Soprano):** Melody line with notes and lyrics: *A — P — A — P — A — P — A — P*
- A. (Alto):** Melody line with notes and lyrics: *A — P — A — P — A — P — A — P*
- T. (Tenor):** Melody line with notes and lyrics: *A — P — A — P — A — P — A — P*
- B. (Bass):** Melody line with notes and lyrics: *A — P — A — P — A — P — A — P*

Third System:

- S. (Soprano):** Melody line with notes and lyrics: *sempre PP liscio (respirazione individuale) poco*
- A. (Alto):** Melody line with notes and lyrics: *sempre PP liscio (respirazione individuale) poco*
- T. (Tenor):** Melody line with notes and lyrics: *sempre PP liscio (respirazione individuale) poco*
- B. (Bass):** Melody line with notes and lyrics: *sempre PP liscio (respirazione individuale) poco*

Fourth System:

- S. (Soprano):** Melody line with notes and lyrics: *immateriale, fluido e rubato, quasi senza tempo (♩ 60)*
- A. (Alto):** Melody line with notes and lyrics: *immateriale, fluido e rubato, quasi senza tempo (♩ 60)*
- T. (Tenor):** Melody line with notes and lyrics: *immateriale, fluido e rubato, quasi senza tempo (♩ 60)*
- B. (Bass):** Melody line with notes and lyrics: *immateriale, fluido e rubato, quasi senza tempo (♩ 60)*

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Sempre Immateriale, fluido e rubato, quasi senza tempo

S. 1. *P* gliss. leggero e lento *PP* liscio, ~15"
 non vibrato - poco a poco decresce.
 2. *P* gliss. leggero e lento *PP* liscio,
 non vibrato - poco a poco decresce.

A. 1. *P* gliss. leggero e lento *PP* liscio,
 non vibrato - poco a poco decresce.
 2. *P* gliss. leggero e lento *PP* liscio,
 non vibrato - poco a poco decresce.

T. 1. *P* poco vibrato
 2. *P* poco vibrato

B. 1. *P* poco vibrato
 2. *P* poco vibrato

S. 1. *eterico* (resp. indiv.) ~20"
 2. *eterico* (resp. indiv.)

A. 1. *eterico* (resp. indiv.)
 2. *eterico* (resp. indiv.)

T. 1. *Solo P* come eco, poco in rilievo
 (ossia Tutti) *p* *#p* *#o* *id*
A - gnus Dé - i

B. 1. *PP* liscio (resp. indiv.)
cem
 2. *PP* liscio (resp. indiv.)
cem

B. 1. *PP* liscio (resp. indiv.)
cem
 2. *PP* liscio (resp. indiv.)
cem ~4'30
~14'30

FINIS

Silvan N. N. N.
(1992)

TREI CORALE MISTICE

pe versuri de Karol Wojtyla

pentru

Cor mixt a cappella

Serban Nichifor

(1990)

TREI CORALE MISTICE

pe versuri de

Karol Wojtyla

- Sanctitatea Sa Papa Ioan Paul II -

- 1.) Cuvântul ultim al credinței
- 2.) Speranța nu se naște din frică
- 3.) EXIȘTI

Traducerea în limba română de Nicolae Mareș

Șerban NICHIFOR
(1990)

TREI CORALE MISTICE

pe versuri de Karol WOJTYLA, PAPA IOAN PAUL AL II-LEA
(în românește de Nicolae MAREȘ)

Bazată pe intonații specifice cîntului gregorian, această muzică încearcă să amplifice, cu mijloace proprii artei sunetelor, imaginile de mare profunzime filozofică sugerate de minunatul text poetic. Muzica preia astfel elemente tradiționale ale cîntului gregorian (moduri caracteristice, emisie recto-tono, polifonie de tip "organum" și "cantus gemellus") pe care le reformulează într-un flux sonor subordonat Ideii teologice existențiale expuse, din diverse perspective, în cele trei poeme: Cuvîntul ultim al credinței, Speranța nu se naște din frică și EXISTE.

Șerban NICHIFOR

București, 24 Aprilie 1990

$$(16-19-\text{IV} = 1330)$$

1.) Cuvîntul ultim al credinței

CORO

Handwritten musical score for the song "L'Espresso" by Franz Schubert. The score is written for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are in Italian. The vocal parts are written on staves with various musical notations including dynamics (pp, p), articulation (accents), and phrasing slurs. The lyrics are "L'Espresso" and "xìs - tà un ul-tim cu-vint de spe".

Handwritten musical score for "Veni, Verbo" in G major, 4/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the melody. The score is divided into four measures by vertical bar lines. The first measure has a 2/4 time signature, the second a 4/4, the third a 2/4, and the fourth a 6/4. The lyrics are: "ran-tă, verb ce nu se lea-pă-dă de via-tă- slo vă ce e- xis-ten-ța o-n-tru-chi".

Handwritten musical score for 'Liscio' by J. S. Bach, BWV 1004. The score is in G major and 3/4 time. It features a treble and bass staff with a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The score includes a repeat sign and a first ending bracket. The tempo is marked 'Allegro' and the dynamics are 'p' (piano) and 'pp' (pianissimo). The lyrics are in Dutch: 'pea-ta? daar moer-tea de cei-vii ne-n-de-pkr-tea-fa-'. The score is numbered 11.

Handwritten musical score for "Ave Maria" by Schubert. The score is written on four staves, with the top two staves for the vocal parts and the bottom two for the piano accompaniment. The lyrics are in Romanian: "zile-măsoare", "împo-tri-va în-tin", "plă-ri-lor de pe plă-me-ta noastră", and "a-ici pe me-lea-gu". The score includes various time signatures (2/4, 4/4, 5/4) and dynamics (pp, p). There are also handwritten annotations like "Ave Maria" and "Ave Maria" in the left margin.

(11)

S. $\frac{2}{4}$ $\frac{3}{4}$

A. $\frac{4}{4}$

T.

B. $\frac{4}{4}$

(div. a 2)

ne în-va-
 tă cum să-bi-cin-ne
 să fi-e în-frin-tă
 a-șă cum he-nal-dul

M—

$\frac{2}{4}$ $\frac{3}{4}$

ca-de-re-a-nun-tă
 sau cân-tă-tul co-
 co-si-lor și
 cel de pe

M—

poco a poco animando *mp*

p *mp* *A* *mp* *p*

Tai
 na lă-sa-ti-o
 Tai
 na lă-sa-ti-o
 ur-mă
 A

PP *p*

(sempre animando) *Risolto* (♩ 98)

(21)

S. $\frac{2}{4}$

A. $\frac{2}{4}$

T. $\frac{2}{4}$

B. (unis.) $\frac{2}{4}$

prin mi-ne să trea-că
 prin mi-ne să trea-că
 prin mi-ne să trea-că
 sub. PP

su-fle-tul meu cân-dul
 ne în-va-tă ca din
 su-fle-tul meu cân-dul
 sub. PP

ne în-va-tă ca din
 timp fri-ca să ne
 fri-ca să ne

molto mf *f* *molto mf*

3

Handwritten musical score for "Canta sa na" in G major, 2/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) with lyrics in Romanian. It includes dynamic markings like "ff", "p", and "molto", and tempo markings like "molto".

Handwritten musical score for a choir, featuring four staves. The music is in 2/4 time, indicated by a large '2' over the first staff and a '4' below it. The key signature has two sharps (F# and C#). The lyrics are written below the staves: 'Să-mu se î-ne-ce în is - pri - te'. The score includes a measure number '31' in a circle above the third staff. The final measure is marked with 'ffpp' (fortissimo pianissimo) and 'sub. P. lontano' (subito piano, lontano). The lyrics 'căci spe-' are written below the final measure.

poco a poco allargando → Tempo 1 (♩ ≈ 60)

The image shows a handwritten musical score for the song 'Natale dei Re Magi'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a tempo marking 'Tempo 1 (♩ ≈ 60)'. The middle staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco a poco allargando' and 'poco'.

nan-ta me te
nas-te di
fri - ca

poco

3.) EXISTI

Grave (♩ 40), poco rubato - quasi parlando sotto voce

S. *pp* Doam-ne- în a- cest u-ni-vers- în lu-mea 5 4 fără de sfin-șit E-XIȘTI și-a

A. *pp* Doam-ne- în a- cest u-ni-vers- în lu-mea 4 fără de sfin-șit E-XIȘTI și-a

T. *pp* Doam-ne- în a- cest u-ni-vers- în lu-mea fără de sfin-șit E-XIȘTI și-a

B. *pp* Doam-ne- în a- cest u-ni-vers- în lu-mea fără de sfin-șit E-XIȘTI și-a

4 tunci al meu 2 3 3 3 *mp* mînt, în mor- 4 mînt, în mor- 4 mînt, în mor-

4 tunci al meu 4 rost, po-go-rît în mor- 4 mînt, în mor- 4 mînt, în mor-

4 tunci, și-a tunci, și-a eu al meu rost 4 mînt, în mor- 4 mînt, în mor- 4 mînt, în mor-

tunci *p* po-go-rît în mor- *mp* eu în moarte tre-cînd, tre-

p mînt, în mor- 4 mînt, în mor- 4 mînt, din Pas-ca Ta 4 mînt, în mor- 4 mînt, în mor- 4 mînt, din Pas-ca Ta

mînt, eu în moarte tre-cînd, în mor- 4 mînt, în mor- 4 mînt, din Pas-ca Ta 4 mînt, în mor- 4 mînt, în mor- 4 mînt, din Pas-ca Ta

mînt, în mor- 4 mînt, în mor- 4 mînt, din Pas-ca Ta 4 mînt, în mor- 4 mînt, în mor- 4 mînt, din Pas-ca Ta

cînd *p* da-că-n tă-vi-nă sînt transfor- mînt, o- pîn-ti-că din Pas-ca Ta *mp*

p sînt E- 11 *mp* XIȘTI, E-XIȘTI, *mf* Doam-ne E-XIȘTI *f* Doam-ne E-XIȘTI

Doam-ne O Doam-ne, O Doam-ne, Doam-ne E-XIȘTI, Doam-

Doam-ne O Doam-ne, O Doam-ne, Doam-ne E-XIȘTI, Doam-

Doam-ne O Doam-ne, O Doam-ne, Doam-ne E-XIȘTI, Doam-

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The score includes dynamic markings such as *molto*, *pp*, *p*, *mp*, and *pp eco*, along with tempo instructions like *poco a poco allargando*. The lyrics "ne" and "XIȘTI" are written below the staves.

Handwritten musical score for a piano accompaniment. It includes a key signature of one sharp (F#) and a tempo instruction *(sempre allargando)*. The score features various musical notations including notes, rests, and dynamic markings like *pp* and *mf*. The piece concludes with a double bar line and the marking *(16-19)!!*.

VERSURI DE KAROL WOJTYLA - PAPA IOAN PAUL AL II-LEA

1.) Cuvîntul ultim al credinței

Există un ultim cuvînt de speranță
verb ce nu se leasădă de viață -
slovă ce existența o-ntruchipează
(doar moartea de cei vii nu-ndepărtează) -
împotriva a tot ce zilnic moare
împotriva întimplărilor de pe planeta noastră
aici pe meleagurile devenite
leagănuł morților și-al morții
în care generații-ntregi dispar
Cuvintele scrise nu mai au valoare.

2.) Speranța nu se naște din frică

Taina lăsați-o prin mine să treacă
trupul muncindu-l ne învață
cum slăbiciunea să fie înfrîntă
așa cum heraldul cădere-anunță
sau cîntatul cocoșilor și cel de pe urmă -
Taina lăsați-o prin mine să treacă
sufletul muncindu-l ne învață ca din trup
frica să ne fie scoasă
fapta să rămînă faptă
omul să nu se încece în ispite
căci speranța nu se naște din frică.

3.) EXIȘTI

Doamne,
în acest univers
în lumea fără de sfîrșit
EXIȘTI

și-atunci am și eu al meu rost
pogorît în mormînt
eu în moarte trecînd -
dacă-n țărîină sînt transformat
o păticioă din Pasca Ta sînt.

AMIN

(În românește de Nicolae Mares)

Duration = ~ 8'20"

NATALIS DOMINI

Serban Nichifor

Sempre Poco Rubato

- Christmas Anamorphosis -

"Nativitas Domini" (♩ ~ 62)*) per Coro a cappella

T.
(Tutti)



T.
(Tutti)

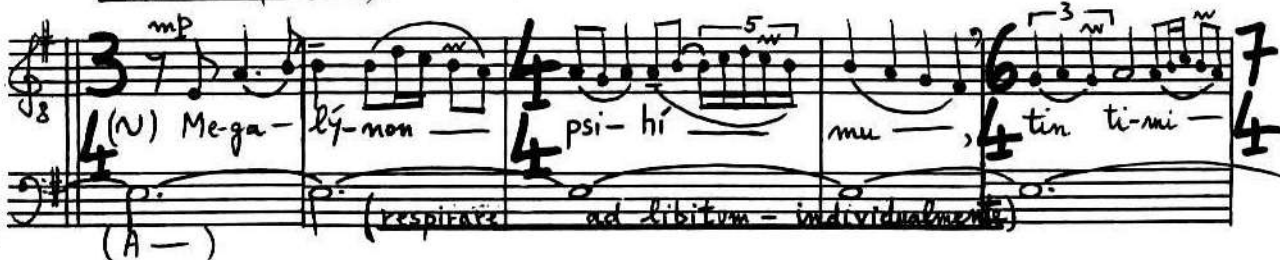


B.
(Tutti)

Quasi Improvisando

"Axióv" (♩ ~ 46)**)

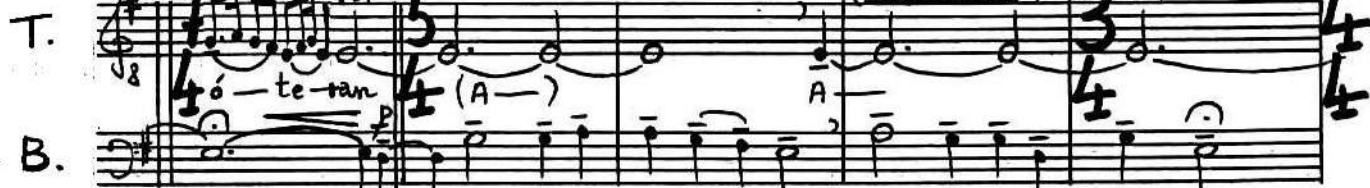
T. 1
(Solo)



B.
(Tutti)

Poco Animato

"Mai în sus" - Romanian "Colinda" (♩ ~ 134)***)



B.

Mai în sus și mai în fos, Ca să nas-că pe Hris-



*) - Gregorian Christmas Hymn

- 1 -

***) "Colinda" = Christmas Folk Song

***) - Byzantine Christmas Hymn ("Axion")

Con Delicatezza
 "Veni Emmanuel" - Gregorian Hymnody (J.~54)

A. *5/4* *mp* *2/4* *4/4* *2/4* *4/4*
 Ve-ni, ve-ni Em-ma-nu-el, cap-ti-vum sol-ve

T. *8* Hris-tos (o-)

B. *8* tos (o-)

S. *4/4* *2/4* *4/4* *mf* *2/4*
 Ve-ni, ve-ni Em-ma-nu-el, gau-de, gau-de Em-ma-nu-el

A. *8* Is-ra-el mas-

T. *8* *mp*

B. *8*

Più Sonoro

rall.

"Madonna degli Scouts" - Italian "Natale"
 (J.~50)

S. *2/4* *7/8* *6/8*
mp *mf*

A. *8* ce-tur pro-les Is-ra-el. O Ver-gi-ne di lu-ce stel-

T. *8* *mf* Ver-gi-ne di lu-ce stel-

B. *8* *p* Is-ra-el. O Ver-gi-ne di lu-ce stel-

← poco rall.

mp

S. A-scol-ta la pre-ghe-ra Ma-dre degli es-plor' —

A. la dei no-stri cuor —

T. la dei no-stri cuor A-scol - ta —

B. la dei no-stri cuor —

3
4

PIETOSO

"The Coventry Carol"—English Folk Song (♩=60)

pp *mp* *mf*

S. 3/4 Lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

A. 4/4 lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

T. 3/8 Lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

B. 4/4 Lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

PIÙ ANIMATO

"What Child Is This"—English Carol (♩=130)

mp *lontano*

S. lay — Good Chris-tian, fear: for sin-ners here, The

A. lay — Good Chris-tian, fear: for sin-ners here, The

T. lay — Good Chris-tian, fear: for sin-ners here, The

B. lay — Good Chris-tian, fear: for sin-ners here, The

S. si — lent Word is plead — ing.

A. si — lent Word is plead — ing.

T. si — lent Word is plead — ing.

B. si — lent Word is plead — ing.

SEMPRE PIÙ ANIMATO

German "Weihnachtslied" (No. 132)

S. *mp dolce* Und sprich mein Je — sus hat's ver — nicht? (2)

A. *mp dolce* Und spricht mein Je — sus hat's ver — nicht? (2)

T. *mp dolce* Und spricht mein Je — sus hat's ver — nicht? (2)

B. *mp dolce* Und spricht mein Je — sus hat's ver — nicht? (2)

poco a poco allargando

S. Ich las — se mei — nem Je — sum

A. ich las — se mei — nem Je — sum

T. Ich las — se mei — nem Je — sum

B. Ich las — se mei — nem Je — sum

SUB. VOLUBILE

"God Rest You Merry, Gentlemen"-English Carol (♩ ~ 118)

sub. mf

S. nicht. God rest you mer-ry, gen-tle-men, Let noth-ing you dis-may - Re-mem-ber Christ, our

(div. a 2) nicht God rest you mer-ry, gen-tle-men, Let noth-ing you dis-may - Re-

A. nicht God rest you mer-ry, gen-tle-men, Let noth-ing you dis-may -

(div. a 2) nicht God rest you mer-ry, gen-tle-men, Let noth-ing you dis-

T. nicht "stea-ua sus ra-sa-re"-Romanian "Colin da" (♩ ~)

[+Triangle] B. nicht. A — A —

Poco MENO Mosso (♩ ~ 96)

S. Sav-ior, Was born on Christmas day — (c)

(div. a 2) mem-ber, Christ, our Sav-ior, Was born — (o)

A. Re-mem-ber, Christ, our Sav-ior — (o) A —

(div. a 2) may — Re-mem-ber, Christ, our Sav — (a)

T. tai - na. "Les Anges dans nos campagnes"-Old French "Noël" (♩ ~ 96)

[+Tr.] B. Les An-ges dans nos cam-pa-gnes Ont en-ton-né l'hym-ne des Cieux.

A — Les An-ges dans nos cam-pa-gnes Ont en-ton-né l'hym-ne des Cieux

poco a poco animando

(tutti)

S. (tutti) *f* Re-dit ce chant mé-lo-di-eux

A. (div. a 2) *unis.*

T. *f* Et l'é-cho de nos mon-ta-gnes

B. *f* Glo-

RISVEGLIATO

Scorrevole (♩=106)

S. *f* Glo-ri-a

A. *f* Glo-ri-a

T. *f* Glo-ri-a

B. *f* Glo-ri-a

S. *più f* molto allargando... *molto* ri-a

A. *più f* *molto* ri-a

T. *più f* *molto* ri-a

B. *più f* *molto* ri-a

LONTANO, COME ECO
German "Weihnachtslied" (♩ = 40)

← rall.

S. *p* 3 4 2 4
O Du Klein-od mei-ner Sin-nen.

A. *pp* 4

T. *pp*

B. *pp*

SUB. VOLUBILE

SUB. SERIOSO

"Deck the Hall"-Welsh Carol (♩ = 100)

German "Weihnachtslied" (♩ = 12)

S. *pp* 2 3 4 2 4
Fa, la, la, la, la, la, la, la, la.

A. *pp* 4 4 4 4
Fa, la, la, la, la, la, la, la, la.

T. *pp*

B. *pp*

S. *p* 4 3 2 4
Nun-will ich mich schei-den von.

A. *p*

T. *p*

B. *p*

SUB. VOLUBILE

"Deck the Hall"-Welsh Carol (♩ = 110)

mp

S. *mp* 2 4 4 4 4 4
Fa, la, la, la, la, la, la, la, la. Don we now our gay ap-par-rel, Fa, la, la, la, la, la, la, la, la.

A. *mp* 4 4 4 4 4 4
Fa, la, la, la, la, la, la, la, la. Don we now our gay ap-par-rel, Fa, la, la, la, la, la, la, la, la.

T. *mp*

B. *mp*

poco a poco ritardando ——— *f poco a poco diminuendo* *more*

S. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la, — la, la —

A. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la, la —

T. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la — la —

B. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la —

IMMATERIALE
Indian Carol (♩ = 46)

S. *pp poco in rilievo* Pre-ma—ru—pa to ja-gi a—va—ra—ta—là —

A. *pp poco in rilievo* Pre-ma—ru—pa to ja-gi a—va—ra—ta—là —

T. *pp poco in rilievo* Pre-ma—ru—pa to ja-gi a—va—ra—ta—là —

B. *pp poco in rilievo* Pre-ma—ru—pa to ja-gi a—va—ra—ta—là —

A. *PPP liscio* (A—) (resp. ad lib.)

T. *PPP liscio* (A—) *poco PP* Ye — hu (resp. ad lib.)

B. *PPP liscio* (A—) (resp. ad lib.)

SUB. VOLUBILE

"Deck the Hall"-Welsh Carol (♩=104)

PIÙ MOSSO

"Merry Christmas"-English Carol (♩=174)

Tutti *ritardando*

S. $\frac{2}{4}$ Fast a-way the old year pas-ses $\frac{3}{4}$ Fa, la, We 8 wish you a Merry Christ-mas, We

A. Fast a-way the old year pas-ses, Fa, la, We wish dam

T. Fast a-way the old year pas-ses, Fa, la, We wish dam

B. Fa, la, We wish dam

poco a poco crescendo

S. wish you a Mer-ry Christ-mas, We wish you a Mer-ry Christ-mas! And a Hap-py, We

A. dam dam dam dam And a Hap-py, We

T. dam dam dam dam And a Hap-py, We

B. dam dam dam dam And a Hap-py, We

mp sempre poco a poco crescendo

S. wish you a Mer-ry Christ-mas, We wish you a Mer-ry Christ-mas, We wish you a Mer-ry

A. wish dam dam dam dam

T. wish dam dam dam dam

B. wish dam dam dam dam

RISOLUTO

"The Seven Joys of Mary"-Old English Carol (♩. ~60).

sempre cresc. *mf* *simile*

S. Christ-mas! And a Hap-py, The first good joy that Ma-ry had, it was the joy of

A. dam And a Hap-py, The first Ma- was joy

T. dam And a Hap-py New Year! Ma- was joy

B. dam And a Hap-py New Year! Ma- was joy

S. one — To see the blessed Je-sus Christ, when He was first her Son —

A. one see Je- He first Son

T. one see Je- He first Son

B. one see Je- He first Son

SUB. VOLUBILE

"Deck the Hall" (♩. ~104)

f sub. to *molto*

S. Fast a-way the old year pass-es, Fa, la, la, la, la, la

A. Fast a-way the old year pass-es, Fa, la, la

T. Fast a-way the old year pass-es, Fa, la, la

B. Fast a-way the old year pass-es, Fa, la, la

DECISO

"Good King"-English Carol (♩. ~54)

P *molto* *f*

S. Right a-against the for-est fence

A. Right a-against the for-est fence

T. Right a-against the for-est fence

B. Right a-against the for-est fence

poco a poco allargando

[illegible]

Vivo

"Am venit si noi o data..." - Romanian "Colinda" (♩ ~ 168) - giusto!

S.  La — , La Multi Ani! **, La Multi, La Multi Ani! La Multi Ani! la Multi

A.  Am ve-nit și noi o da-tă la un an cu să-nă-tă-te, Domnul Sfânt se va a-ju-te cu co-vrigi și cu muci, La Multi

T.  nit și noi o da-tă la un an cu să-nă-tă-te, Domnul Sfânt se va a-ju-te cu co-vrigi și cu muci mul-tă, La Multi

+ Triangles  x x x x x x x x x x x x x x

B.  Am ve-nit și noi o da-tă la un an și La Multi Ani!

possibile sfz ben sostenuto

Handwritten musical score for "Ave Maria" by Schubert. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Frustrated (Frustr.), and Tr. B. (Trumpet B.). The tempo is marked "Allegretto" and the key signature is one sharp (F#). The lyrics are "Ave Maria" repeated multiple times. The score includes various musical notations such as notes, rests, and dynamic markings like "ffz" and "secco".

*) Frusta = Slap stick

- 12 - **)"La Multi Ani" = "Happy New Year"

Serban NICHIFOR
(1998)

" O R A C I O N

POR

BEATO JOSEMARÍA ESCRIVÁ DE BALAGUER "

per Soprano, Violoncello e Pianoforte

Durata: ca 7'



Beato Josemaría Escrivá de Balaguer
Fundador del Opus Dei

ORACION

Oh Dios, que concediste al Beato Josemaría, sacerdote, gracias innumerables, escogiéndole como instrumento fidelísimo para fundar el Opus Dei, camino de santificación en el trabajo profesional y en el cumplimiento de los deberes ordinarios del cristiano: haz que yo sepa también convertir todos los momentos y circunstancias de mi vida en ocasión de amarte, y de servir con alegría y con sencillez a la Iglesia, al Romano Pontífice y a las almas, iluminando los caminos de la tierra con la luminaria de la fe y del amor; dignate otorgar la canonización del Beato Josemaría, y concédeme por su intercesión el favor que te pido... (pídase). Así sea.

Padrenuestro, Avemaría, Gloria.

El Beato Josemaría Escrivá de Balaguer nació en Barbastro (España) el 9 de enero de 1902. Fue ordenado sacerdote en Zaragoza el 28 de marzo de 1925.

El 2 de octubre de 1928, en Madrid, fundó por inspiración divina el Opus Dei, que ha abierto a los fieles un nuevo camino de santificación en medio del mundo, a través del ejercicio del trabajo profesional ordinario y en el cumplimiento de los propios deberes personales, familiares y sociales, siendo así fermento de intensa vida cristiana en todos los ambientes. El 14 de febrero de 1930, el Beato Josemaría Escrivá entendió, con la gracia de Dios, que el Opus Dei debía desarrollar su apostolado también entre las mujeres; y el 14 de febrero de 1943 fundó la Sociedad Sacerdotal de la Santa Cruz, inseparablemente unida al Opus Dei. El Opus Dei fue aprobado definitivamente por la Santa Sede el 16 de junio de 1950; y el 28 de noviembre de 1982 fue erigido como Prelatura personal, que era la forma jurídica deseada y prevista por el Beato Josemaría Escrivá.

Con oración y penitencia constantes, con el ejercicio heroico de todas las virtudes, con amorosa dedicación e infatigable solicitud por todas las almas, y con una continua e incondicionada entrega a la Voluntad de Dios, impulsó y guió la expansión del Opus Dei por todo el mundo. Cuando rindió su alma a Dios, el Opus Dei estaba ya extendido en los cinco continentes, y contaba con más de 60.000 miembros de 80 nacionalidades, al servicio de la Iglesia con el mismo espíritu de plena unión y veneración al Papa y a los Obispos, que vivió siempre el Beato Josemaría Escrivá.

La Santa Misa era la raíz y el centro de su vida interior. El hondo sentido de su filiación divina, mantenido en una continua presencia de Dios Uno y Trino, le movía a buscar en todo la más completa identificación con Jesucristo, a tener una tierna y fuerte devoción a la Virgen Santísima y a San José, a un trato habitual y confiado con los Santos Angeles Custodios, y a ser sembrador de paz y alegría por todos los caminos de la tierra.

Había ofrecido su vida, repetidas veces, por la Iglesia y por el Romano Pontífice. El Señor acogió ese ofrecimiento, y entregó santamente su alma a Dios, en Roma, el 26 de junio de 1975, en su habitación de trabajo.

Su cuerpo reposa en la Iglesia Prelática de Santa María de la Paz -viale Bruno Buozzi 75, Roma-, continuamente acompañado por la oración y por el agradecimiento de sus hijas e hijos, y de incontables personas que se han acercado a Dios, atraídas por el ejemplo y las enseñanzas del Fundador del Opus Dei. Su causa de canonización fue introducida en Roma el 19 de febrero de 1981. El Santo Padre Juan Pablo II declaró el 9 de abril de 1990 la heroicidad de sus virtudes cristianas y, el 6 de julio de 1991, decretó el carácter milagroso de una curación atribuida a su intercesión. El Fundador del Opus Dei ha sido beatificado por S.S. Juan Pablo II en Roma, el 17 de mayo de 1992.

Se ruega a quienes obtengan gracias, por intercesión del Beato Josemaría Escrivá, que las comuniquen a la Vicepostulación del Opus Dei en España (calle Diego de León, 14, 28006 Madrid).

Con censura eclesiástica del Vicariato de Roma.

Le bienheureux Josemaría Escrivá de Balaguer est né à Barbastro, en Espagne, le 9 janvier 1902. Il a reçu l'ordination sacerdotale à Saragosse, le 28 mars 1925.

Le 2 octobre 1928 il fonde, à Madrid, par inspiration divine, l'Opus Dei, qui a ouvert aux fidèles un nouveau chemin de sanctification au milieu du monde à travers l'exercice du travail professionnel ordinaire et dans l'accomplissement des devoirs personnels, familiaux et sociaux, constituant ainsi un ferment d'intense vie chrétienne dans tous les milieux. Le 14 février 1930, le bienheureux Josemaría Escrivá comprend, avec la grâce de Dieu, que l'Opus Dei doit également réaliser un apostolat parmi les femmes; et le 14 février 1943, il fonde la Société Sacerdotale de la Sainte Croix, inséparablement unie à l'Opus Dei. L'Opus Dei reçoit l'approbation définitive du Saint-Siège le 16 juin 1950; il est érigé le 28 novembre 1982 en prélatrice personnelle, forme juridique désirée et prévue par le bienheureux Josemaría Escrivá.

Grâce à une vie de prière et de pénitence constantes, à l'exercice exemplaire de toutes les vertus, à son dévouement plein d'amour et à son infatigable sollicitude pour toutes les âmes, s'en remettant constamment et sans condition à la volonté de Dieu, le Fondateur a poussé et guidé l'expansion de l'Opus Dei dans le monde entier. Lorsqu'il rendit l'âme à Dieu, l'Opus Dei s'étendait déjà aux cinq continents et comprenait plus de 60 000 membres de 80 nationalités, au service de l'Eglise, dans le même esprit de pleine union et de vénération envers le Pape et les évêques que le bienheureux Josemaría Escrivá a toujours vécu.

La Sainte Messe constituait la racine et le centre de sa vie intérieure. Le sentiment profond de sa filiation divine, maintenu dans une continuelle présence de Dieu, Un et Trine, l'incitait à rechercher à tout moment l'identification la plus complète à Jésus-Christ, à nourrir une dévotion tendre et ferme envers la Très Sainte Vierge et envers saint Joseph, à entretenir un dialogue habituel et plein de confiance avec les saints Anges Gardiens, et à semer la paix et la joie sur tous les chemins de la terre.

Maintes fois, Mgr Escrivá avait offert sa vie pour l'Eglise et pour le Souverain Pontife. Le Seigneur accepta cette offrande et le Père rendit saintement son âme à Dieu, le 26 juin 1975, à Rome, dans son bureau.

Son corps repose dans l'église prélatrice de Sainte Marie de la Paix — Viale Bruno Buozzi 75, à Rome — constamment accompagné de la prière et de la reconnaissance de ses filles et de ses fils, et d'innombrables personnes qui se sont approchées de Dieu, attirées par l'exemple et l'enseignement du Fondateur de l'Opus Dei. Sa cause de canonisation a été introduite à Rome le 19 février 1981. Le 9 avril 1990, le Saint-Père Jean-Paul II a déclaré le caractère héroïque de ses vertus chrétiennes et, le 6 juillet 1991, il a décrété le caractère miraculeux d'une guérison attribuée à son intercession. Le Fondateur de l'Opus Dei a été béatifié par Sa Sainteté Jean-Paul II à Rome, le 17 mai 1992.

Nous serions reconnaissants à toute personne ayant obtenu des grâces par l'intercession du bienheureux Josemaría Escrivá d'en faire part à la Vice-Postulation de l'Opus Dei en Belgique, avenue de la Floride 112 - 1180 Bruxelles.

Imprimé avec la censure ecclésiastique du Vicariat de Rome.

Fericitul Josemaría Escrivá de Balaguer s-a născut la Barbastro în Spania, la 9 ianuarie 1902. Primește hirotonirea sacerdotală la Saragosa, pe data de 28 martie, 1925.

Sub inspirație divină, la 2 octombrie 1928, el fondează la Madrid Opus Dei care a deschis credincioșilor un nou drum de sfințenie în mijlocul lumii paralel cu munca profesională obișnuită și cu îndeplinirea datoriilor zilnice, familiale și sociale, constituind astfel un ferment de viață creștină intensă în toate mediile. La 14 februarie 1930, Fericitul Josemaría Escrivá înțelege prin harul lui Dumnezeu că Opus Dei trebuie să realizeze apostolatul și printre femei. La 14 februarie 1943, fondează Societatea Sacerdotală a Sfintei Cruci, indispensabil legată de Opus Dei.

Opus Dei primește aprobarea definitivă de la Sfântul Scaun la 16 iunie 1950; la 28 noiembrie 1982 devine prelatură personală, formă juridică dorită și prevăzută de Fericitul Josemaría Escrivá.

Stăruind într-o viață de rugăciune și de penitență, în practicarea exemplară a tuturor virtuților, a iubirii sale devotate și a răvinei sale neobosite față de toate suferințele împlinind neîncetat și întru totul voința lui Dumnezeu, Fericitul Josemaría Escrivá a făcut ca Opus Dei să se răspândească în toată lumea.

Atunci când Fondatorul și-a încredințat sufletul lui Dumnezeu, Opus Dei exista în cinci continente, numărând mai mult de 60.000 de membri, de 80 de naționalități în serviciul Bisericii, în același spirit de deplină comuniune și venerație față de Papa și de episcopi, în care a trăit mereu Fericitul slujitor al lui Dumnezeu Josemaría Escrivá.

Sfânta Liturghie a constituit rădăcina și centrul vieții sale interioare. Sentimentul profund al filiației sale divine, menținut prin prezența continuă a lui Dumnezeu, Unul în Trei, îl îndeamnă spre a căuta în orice moment să se identifice cu Isus Cristos, să nutrească o căldă și neclintită afecțiune față de Sfânta Fecioară și de Sfântul Iosif, să întrețină un dialog permanent și plin de încredere cu Sfinții Îngeri Păzitori și să semene pacea și bucuria pe toată întinderea pământului.

De mai multe ori Fericitul Josemaría și-a oferit viața pentru Biserică și pentru Suveranul Pontif. Domnul a primit această jertfă și preotul și-a dăruit sufletul sfințit lui Dumnezeu, la 26 iunie 1975, la Roma, în biroul său.

Trupul lui se odihnește în biserica prelației Opus Dei Sfânta Maria a Păcii — Viale Bruno Buozzi 75, Roma — însoțit mereu de rugăciunea și de recunoștința fiicelor și a fiilor săi spirituali și a nenumăratelor persoane care s-au apropiat de Dumnezeu, atrase de exemplul și de învățătura Fondatorului lui Opus Dei.

Cauza canonizării sale a fost introdusă la Roma la 19 februarie 1981. Sfântul Părinte Ioan Paul II a proclamat la 9 aprilie 1990, caracterul eroic al virtuților sale creștine și a recunoscut prin decretul din 6. VII. 1991 minunea unei vindecări atribuită intervenției sale. Sfântul Părinte Papa Ioan Paul II a aprobat beatificarea fondatorului Opus Dei și trecerea lui în rândurile Fericitilor Bisericii la data de 17. 5. 1992 la Roma.

Am fi recunoscători tuturor persoanelor care au primit harul prin mijlocirea Fericitului Josemaría, dacă vor face cunoscut acest lucru la Opus Dei; Austria, A-1040 Wien, Favoritenstr. 24/10.

Cu aprobarea Vicariatului de la Roma.

Rum-2

Durata: n 7'

ORACION

Serban Nichifor
(1998)

por
BEATO JOSEMARÍA ESCRIVÁ DE BALAGUER

Estatico, Misterioso, Sempre Lontano e Rubato (♩ n 80)

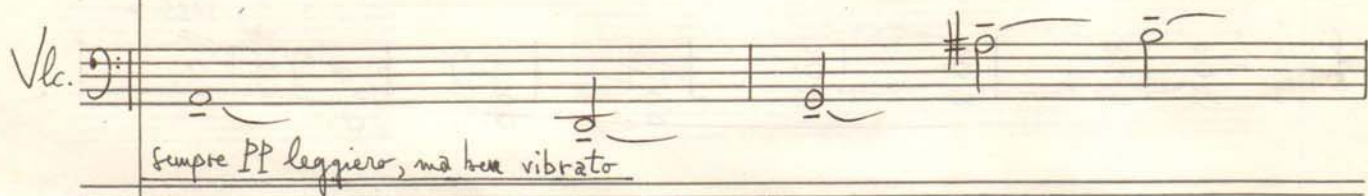
Handwritten musical score for the first section, "Estatico, Misterioso, Sempre Lontano e Rubato (♩ n 80)". The score is written for Soprano, Violoncello, Piano, and Violoncello. The key signature is one flat (B-flat), and the time signature is 6/4. The tempo is marked "Estatico, Misterioso, Sempre Lontano e Rubato (♩ n 80)". The score includes various performance instructions such as "sempre immateriale", "d'al niente", "PP", "quasi Arpa", "PP dolce", "poco", "sempre Ped. l.v.", and "poco a poco allargando". The score is divided into two systems by a double bar line.

Andante cantabile (♩ n 66)

Handwritten musical score for the second section, "Andante cantabile (♩ n 66)". The score is written for Soprano, Violoncello, and Piano. The key signature is one flat (B-flat), and the time signature is 7/4. The tempo is marked "Andante cantabile (♩ n 66)". The score includes various performance instructions such as "P molto espressivo", "Oh Dios, que con-ce-di-ste al Bea-to Jo-se-ma-ri-a, sa-cer-", "leggero", "Pizz. con m.d.", "ben vibrato", "Pizz. (con m.s.)", and "sempre PP dolce e fluido (quasi Arpa)". The score is divided into two systems by a double bar line.

S. 

do - te, gra - ci - as in - nu - me - ra

Vlc. 

bles, es - co -

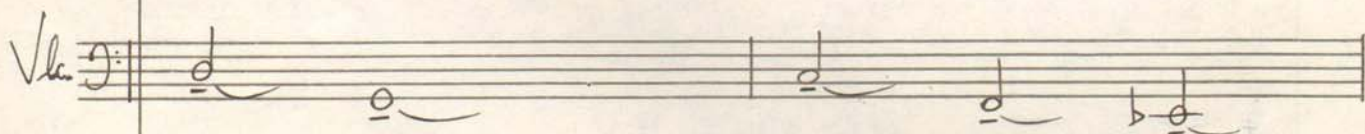
sempre PP leggiero, ma bene vibrato

Pf. 

gién-do-le co-mo in-stru-men-to fi-de-lí-si-mo

S. 

pa-ra fun-dar el O-pus

Vlc. 

pa-ra fun-dar el O-pus

Pf. 

pa-ra fun-dar el O-pus

S. *De - i, O - pus De - i,*

Vlc. *(l.v.)*

Pf.

S. *Ca-mi-no de san-ti-fi-ca-ción en el tra-ba-jo pro-fe-sio-*

Vlc. *Arco* *ppp immaterialo* *poco gl.* *ppp*

Pf. *P sempre dolce e fluide*

S. *nal y en el cum-pli-mien-to de los de-be res,*

(21)

Vlc. *siempre PPP inmaterialo* *pin* *P* *molto* *poco gliss.*

Pf.

S. *de, de los de-be-res or-di-na-rios del cris-*

(21)

Vlc. *PPP* *poco gl.* *P* *poco gl.* *P*

Pf.

poco a poco allargando - - - - -

S. *tie - no, - cris - tia no:*

Vlc. *poco gliss. (non tremolo) penderon*

Pf. *mf molto*

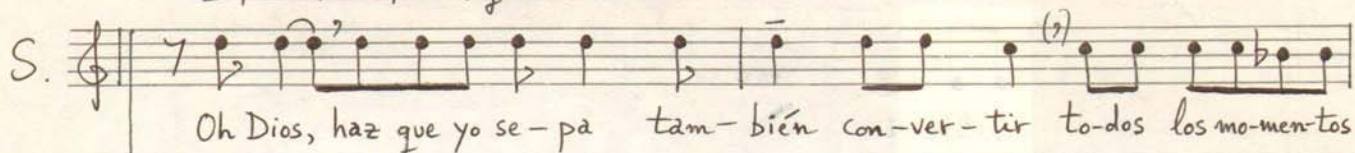
Estatico (♩ ≈ 42)

S.

Vlc. *quasi Chitarra molto espressivo Pizz. Pbm vibrato mp p più*

Pf. *2 pp semplice*

mp pioso, semplice, quasi recitando

S. 
Oh Dios, haz que yo se - pa tam - bien con - ver - tir to - dos los mo - men - tos

(31)

Vlc. 
sempre ben vibrato
pp eco *pochissimo*

(31)

Pf. 
p dolce

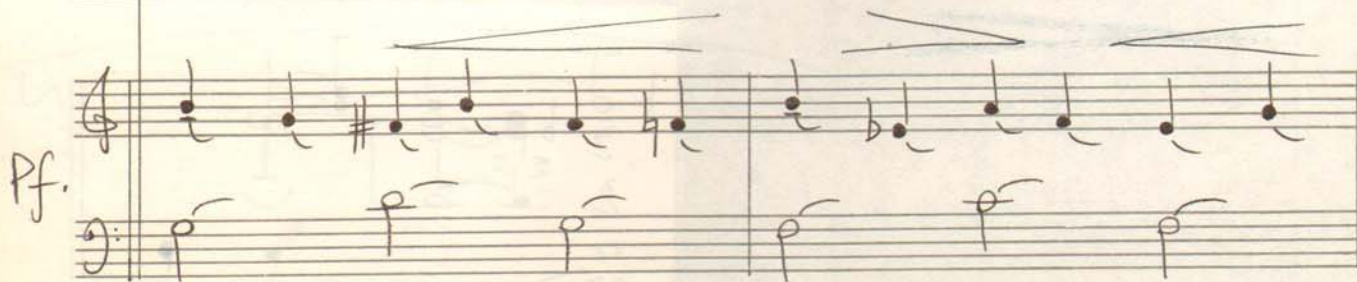
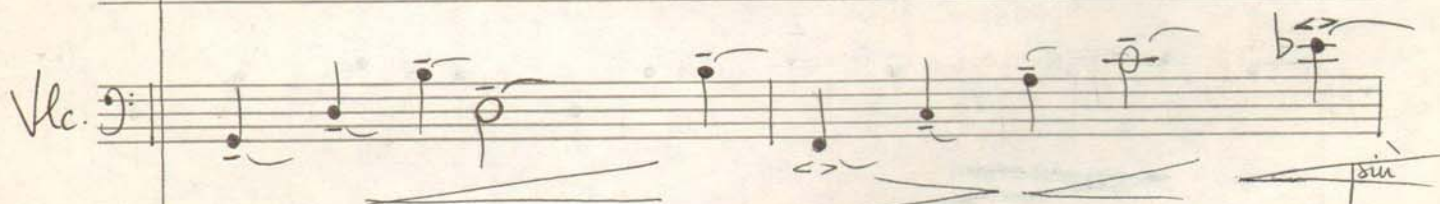
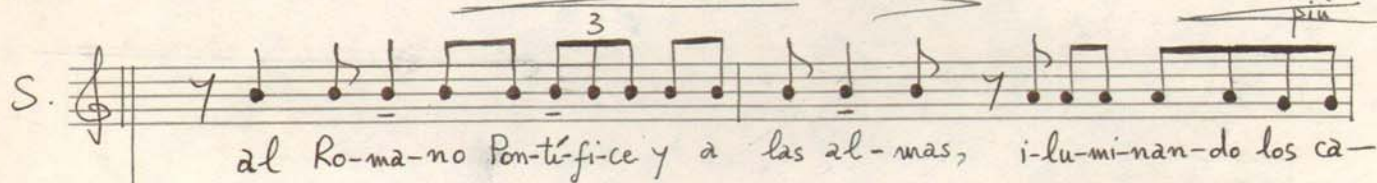
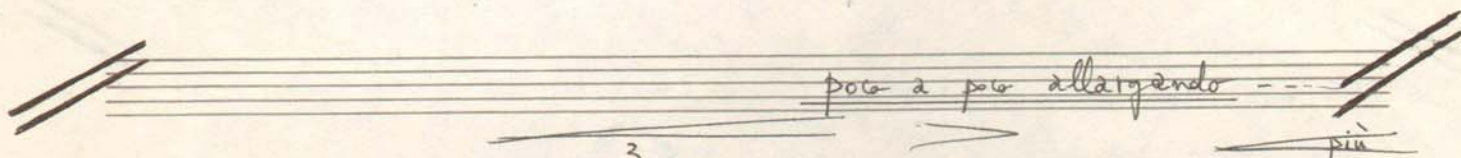
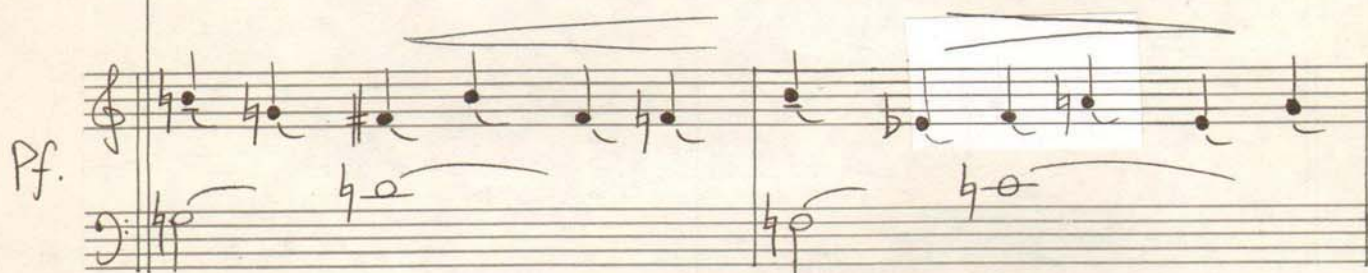
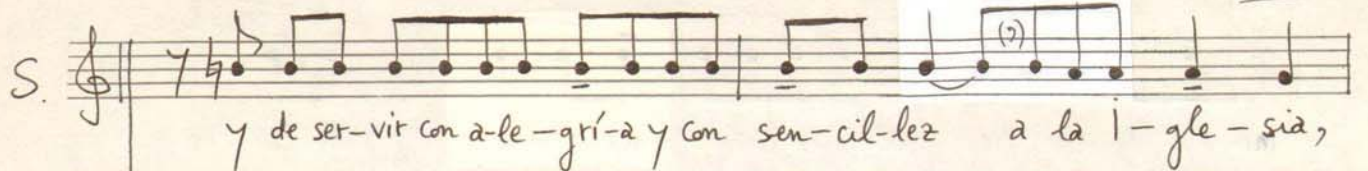
poco allarg.

S. 
y cir - cun - stan - cias de mi vi - da - en o - ca - sión de a - mar - te,

Vlc. 
pp *poco gliss.*

Pf. 

a tempo (da 42)



Ben Sostenuto (♩ = 40)

sempre poco a poco allargando - - - -

S. *mf* *b)* *mi-nos de la tier-ra con la lu-mi-na-ria de la fe*

Vlc. *b)* *mp vibrato, poco in rilievo*

Pf. *mp quasi Campane*

sempre poco a poco allargando - - - -

S. *p.* *y del a-mor;*

Vlc. *b)* *(l.v.)*

Pf. *(l.v.)*

Senza Rigore, Quasi Incanto (♩ ≈ 46)

molto espressivo

S. *mp* *mf*
 dí-gna-te o-tor-gar la ca-no-ni-za-ción del Bea-to Jo-se-ma-rí-

Vlc. *Arco* *poco sul ponticello*
mp *molto* *pp* *p* *pp* *più*

Pf. *mp* *pp lontano* *p*
sempre Ped. l.v. →

S. *f* *mp* *(3/4) mf* *(5/4) mp* *(2/4)* *(3/4)*
 a, — Jo-se-ma-rí-a, — y con-cé-de-me por su in-ter-

Vlc. *mp* *p* *mp* *molto* *pp* *poco* *pp*

Pf. *(5/4) mf dolce* *(3/4)* *(5/4)* *pp lontano* *(3/4)*
(sempre Ped. l.v.) →

molto allargando --

S. $\left(\frac{3}{4}\right)$ *mf* $\left(\frac{4}{4}\right)$ *mp* $\left(\frac{2}{4}\right)$ $\left(\frac{8}{4}\right)$ $\left(\frac{5}{4}\right)$

sión el fa-vor que te pi-do A-sí

(51)

Vlc. $\left(\frac{3}{4}\right)$ $\left(\frac{4}{4}\right)$ $\left(\frac{2}{4}\right)$ $\left(\frac{8}{4}\right)$ $\left(\frac{5}{4}\right)$

mp *molto* *poco* *mp* *pp* *poco* *p*

(51)

$\left(\frac{3}{4}\right)$ $\left(\frac{4}{4}\right)$ (l.v.) $\left(\frac{2}{4}\right)$ $\left(\frac{8}{4}\right)$ $\left(\frac{5}{4}\right)$

mp *pp* *pp* *pp*

(sempre *mp* *Ped. l.v.*)

(81) (l.v.) (81) (l.v.)

Sub. Estático, Misterioso, sempre molto rubato (div 44)

S. $\left(\frac{3}{2}\right)$ *mp* *p* *perdendosi*

sea

Vlc. $\left(\frac{3}{2}\right)$ $\left(\frac{2}{4}\right)$ *al ord.* *pp dolce* *poco* *poco*

lontano

$\left(\frac{3}{2}\right)$ *pp* *poco* *pp* *poco*

Pf. $\left(\frac{4}{2}\right)$ *mp* *profondo* *pp* *poco marcato* *pp*

poco marcato (l.v.)

- 10 -

poco a poco allargando

S. (61)

Vlc. *gliss. lento*
P *poco* *gliss.* *pp* *poco* *p*

Pf. (61) (81)
PP *poco* *poco marcato* (l.v.)

(sempre allargando)

(♩ 50)

S. *gl. lento* *(arco ad lib.)*

Vlc. *leggerissimo* *PPP sempre ben vibrato* *pp* *(non tremolo)*

Pf. (81)
PP *lontano* *pp poco in rilievo* *(l.v.)*
P *leggero* *(l.v.)* *PP lontano* *(l.v.)*

Quasi Senza Tempo

Vlc.

$$\underline{(271)}$$

Șerban NICHIFOR
(1996)

" P E R C H R I S T U M "

- CANTATA IN HONOREM BEATI IOSEPHMARIAE ESCRIVÁ -

SCRIPTUM

- Benedic, anima mea, Dómino;
et omnia quae intra me sunt, nómini sancto eius.
Benedic, anima mea, Dómino,
et noli oblivisci omnes retributiónes eius.
Allelúia.
(Psalmus responsorius: Ps 103(102), 1-2)
- Deus, qui beátum Iosephmaríam presbyterum
universális vocatiónis ad sanctitátem et apostolátum
praeconiúm in Ecclesiá effecísti,
eius intercessióne et exémplo concéde,
ut, cotidiánum labórem in Spíritu Christi
fidéliter exercéntes,
eídem Fílio tuo configurémur
et una cum Beatíssima Virgine María
Redemptiónis óperí ardénti amóre servíamus.
Per Dóminum.
Per Christum Dóminum nóstrum.
Allelúia.
(Collecta - Missa Beati Iosephmariae Escrivá,
Cfr. C. De Culto Divino et disciplina Sacramento
rum, Prot. CD 537/92)
- Suscipe, Sancte Pater, haec múnera,
quae tibi in commemoratióne
beáti Iosephmariae offérimus,
ut, per sacrificiúm a Christo in ara crucis oblátum,
quod in sacramento renovámus,
cuncta quae ágimus sanctificáre dignéris.
Per Christum.
Per Christum Dóminum nóstrum.
Amen.
(Super oblata - Missa Beati Iosephmariae Escrivá)

ESECUTORI

- Coro misto: Soprani (S.), Alti (A.), Tenori (T.), Bassi (B.)
- 2 Flauti (Fl.) - 1. Flauto; 2. Flauto piccolo (picc.)
- 2 Oboi (Ob.)
- 2 Clarinetti in Si b (Cl.)
- 2 Fagotti (Fg.)
- 2 Corni in Fa (Cr.)
- 2 Trombe in Do (Tr.)
- 2 Tromboni (Tb.)
- Percussione: - I. 3 Timpani (Timp.), 2 Piatti - piccolo (Ptto picc.)
e medio (Ptto m.), Campane (Camp.), Tam-tam (Tamt.);
- II. Campane (Camp.), Gran cassa (Gr.c.),
Campanelli (C-nelli), Piatto medio (Ptto m.).
- Celesta (Cel.)
- Arpa
- Archi: Violini I (Vni I), Violini II (Vni II), Viole (Vle),
Violoncelli (Vlc.), Contrabbassi (Cb.)

Durata: 12'30"

Serban Nichifor
(1936)

In Memoriam Prof. Dr. Ernil Nichifor (+14-XII-1997)

PER CHRISTUM

- Cantata in honorem Beati Iosephmariae Escriva' -

MISTERIOSO ($\text{♩} \approx 48$), sempre poco rubato, quasi improvvisando

Fl. 1 $\frac{4}{2}$

SOLO mp mp
sempre dolente, esitando - ma in rilievo

II Camp. mp lontano (l.v.) P eco (l.v.)

PTto I medio PP immateriale P PPP poco

Vle PP fluido P PPP sempre liscio

Fl. 1 p mp mf Peco
poco a poco animando ($\text{♩} \approx 80$) Sub. Tempo I ($\text{♩} \approx 48$)

II Camp. (l.v.) mf sonoro (l.v.)

PTto I PP PPP più molto PPP

Vle PP PPP molto PPP

sempre PPP liscio

Fl. 1 p mp mf p mp mf
sempre animando

II Camp. (l.v.)

PTto I PP PPP poco a poco

Vle PPP liscio PPP poco a poco

11 Muta in Gr. c.

S.
 A.
 Fl. 1
 Fl. 2 -picc.
 Ob. $\frac{1}{2}$
 Cl. $\frac{1}{2}$ (b)
 Fg. $\frac{1}{2}$
 Cr. $\frac{1}{2}$ (Fa)

Musical notation for woodwinds and strings. Includes dynamics: *mf*, *deciso*, *molto*, *ff*. Includes a tempo change box: **d = d.**

sempre animando --> **MAESTOSO** (dn96) molto ritardando ---- (dn40) **d = d.**

P.Ho. I
 Arpa
 Vni I
 Vni II
 Vle
 Vlc.
 Cb.

Musical notation for strings and harp. Includes dynamics: *p*, *mp*, *mf*, *molto*, *ff*. Includes a tempo change box: **d = d.**

mp *in rilievo* *pioso* *poco*

CORO
 S. 9/4 Bé-ne-dic, bé-ne-dic, à-ni-ma me-a, Do-mi-no, Bé-ne-dic, bé-ne-dic
 C. 4/4 Bé-ne-dic, bé-ne-dic, à-ni-ma me-a, Do-mi-no, Bé-ne-dic, bé-ne-dic

mp *pioso*

Tr. 1/2 (Do) 9/4 *Con Sord. (ossia Senza Sord.)*
P sotto voce, poco in rilievo

Tb. 1/2 9/4 *Con Sord. (ossia Senza Sord.)*
P sotto voce, poco in rilievo

LARGO (d. n. 40) dolcissimo, immateriale, come eco
 [d = d.]

Timp. 9/4 *rfz sub. P leggero, poco marcato* *simile*

Pffo m. 9/4 *rfz* *poco a poco* *(l.v.)*

Cel. 9/4 *mp* *poco in rilievo* *(l.v.)*

Arpa 9/4 *f* *(Mib, Sol#, Lah, Sib)* *mp poco in rilievo*

Vni I 9/4 *p* *poco*

Vni II 9/4 *p* *poco*

Vle. 9/4 *sub. P leggero*

Vlc. 9/4 *rfz sub. pp leggero*

Cb. 9/4 *rfz sub. P leggero, poco marcato* *simile*

- 3 -

S. 6/4 $\sharp\sharp$ a - nu - ma me - a Do - mi - no, et ó - mi - ni a que intra me sunt, no - mi - ni

A. 6/4 \flat a - ni - ma me - a Do - mi - no, et ó - mi - ni a que intra me sunt, no - mi - ni

6/4 9/4 6/4

Tr. $\frac{1}{2}$ $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Tb. $\frac{1}{2}$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Tim. $\frac{1}{2}$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

(21)

Cel. 6/4 $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Arpa 6/4 $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Vni. I 6/4 $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Vni. II 6/4 $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Vle. $\frac{1}{2}$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Vlc. $\frac{1}{2}$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

Cb. $\frac{1}{2}$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat $\sharp\sharp$ \flat

S. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 A. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*

9
4

Tr. $\frac{1}{2}$ *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Tb. $\frac{1}{2}$ *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Timp. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*

Cel. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Arpa (Rel) *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*

Vni. I *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Vni. II *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Vlc. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Vlc. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*
 Cb. *san-cto e-ius* *Bé-ne-dic* *Bé-ne-dic* *dic*

mf sempre pioso

S. *Bé-ne-dic, bé-ne-dic, á-ni-ma me-a, Dó-mi-no, Bé-ne-dic, bé-ne-dic.*

A. *Bé-ne-dic, bé-ne-dic, á-ni-ma me-a, Dó-mi-no, Bé-ne-dic, bé-ne-dic.*

Fl. *1* *2* *picc.* *mp*

Ob. *1* *2* *mp*

Cl. *1* *2* *(b.b.)* *mp*

Fg. *1* *2* *mp*

Tr. *1* *2* *Via Sord.*

Tb. *1* *2* *Via Sord.*

Timp. *1* *2*

Cel. *mf*

Arpa *mf* *(b.b.b.b.b.b.b.b.)*

Vni *I* *mp*

Vni *II* *mp*

Vle *mp*

Vlc. *mp*

Cb. *mp*

-6-

Handwritten musical score for the Coro (Chorus) of the Mass. It features two staves, S. (Soprano) and A. (Alto), with lyrics in French. The music is written in G major and 6/8 time. The lyrics are: "a-ni-ma me-a, Do-mi-no, et no-li o-bli-vis-ci o-mnes re-tri-bu-ti a-ni-ma me-a, Do-mi-no, et no-li o-bli-vis-ci o-mnes re-tri-bu-ti". The score includes various musical notations such as notes, rests, and dynamic markings like *Unis.* and *div.*

(Handwritten musical score for Flute, Oboe, Clarinet, and Bassoon)

Temp.

31

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into two systems. The first system has a 6/4 time signature and a key signature of one sharp (F#). The second system has a 9/4 time signature and a key signature of two sharps (F# and C#). The Violins I and II parts feature melodic lines with slurs and ties. The Viola part has a (b) marking and a long slur. The Violoncello and Contrabasso parts have a lower register with a long slur.

O S. *più* *f* *mf* *f* *ni-ma*
 U A. *mf* *mf* *mf* *a*
 nes e - us, Bé - ne - dic, Bé - ne - dic,
 nes e - us, Bé - ne - dic, Bé - ne - dic,
in 6

Fl. *1* *mf* *mf* *mf*
 - *picc.* *in 6*
 Ob. *mf* *mf* *mf*
 Cl. *1* *mf* *mf* *mf*
 (b) *mf* *mf* *mf*
 Fg. *1* *mf* *mf* *mf*
 Cr. *1* *mf* *mf* *mf*
 (Fa) *mf* *mf* *mf*
 Tr. *1* *mf* *mf* *mf*
 (Do) *mf* *mf* *mf*
 Tb. *1* *mf* *mf* *mf*
Senza Sord.
Senza Sord.

poco a poco allargando... Sub. ANDANTE (*dn 62*) ben sostenuto
 [*dn 120* - *dn 76*] (*dn 124*)

Timp. *mf* *mf* *mf*
in 6 *3* *2* *(in 3)*
 Muta in Pte *picc.*

in 6 *più* *mf* *mf* *mf*
 Vni. *mf* *mf* *mf* *mf*
 Vni. *mf* *mf* *mf* *mf*
 Vle. *mf* *mf* *mf* *mf*
 Vlc. *mf* *mf* *mf* *mf*
 Cb. *mf* *mf* *mf* *mf*
Arco *marcato*
 -8- *mf*

me-a, Bé-ne-dic, ff Dó — mi-ne.
Bé-ne-dic, Dó — mi-ne. Al-le-lú
Bé-ne-dic, Dó — mi-ne. Al-le-lú

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cr. $\frac{1}{2}$

Tr. $\frac{1}{2}$

Tb. $\frac{1}{2}$

Ptto pcco. $\frac{1}{2}$

(41)

(bacchette di Timp.)

P

poco calmando - - - -

Vni. $\frac{1}{2}$
Vni. $\frac{1}{2}$
Vle. $\frac{1}{2}$
Vlc. $\frac{1}{2}$
Cb. $\frac{1}{2}$

CORO
S.
A.

Fl. 1 *mf* *poco*

(picc.) 2 *mf* *poco*

Ob. 1 *mf* *poco*

Cl. 1 *mf* *poco*

sempre poco a poco precipitando - - - - -

Ptto picc. *sempre PPP leggiero*

Cel. *mf*

Arpa *mf*

Vni I *mf*

Vni II *mf*

Vle *mf*

Vlc. *mf*

Cb. *mf*

O. S.
C. A.

Fl. 1

(pic.)

Ob. 1

Cl. 1

Fg. 1

Cr. 1

Tr. 1

Tb. 1

(51)

sempre animando

Allegretto (♩ = 104)

sempre animando

Ptto pic.

PPP poco a poco crescendo

Cel.

Arpa

Vni I

Vni II

Vle B

Vlc.

Cb.

PP sotto voce, cantando semplice

S. 3/4 Dé — us, Dé — us, Dé — us, qui be —

A. 4/4 Dé — us, Dé — us, Dé — us, qui be —

T. 8/8 Dé — us, Dé — us, Dé — us, qui be —

U.B. 2/4 Dé — us, Dé — us, Dé — us, qui be —

Fl. 1 3/4 PP Dé — us, Dé — us, Dé — us, qui be —

Fl. 2 - picc. 4/4 PP Dé — us, Dé — us, Dé — us, qui be —

Ob. 1 2/4 PP Dé — us, Dé — us, Dé — us, qui be —

Cr. 1 2/4 ① P z

61

3 Largo e dolce, molto espressivo (♩ = 46)

4

Cel. 1/4 (l.v.)

Arpa 3/4 PP dolce poco in ritardando Sol 4 poco

2 soli 1/4

Vni I 3

l'alt. 4

Vni II 4

Vle 1/4

Vlc. 1/4 Pizz Arco P

Cb. 1/4 Pizz

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are "qui be-a-tum Ma-ri-am pres-by-te-rum". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, and the notes are handwritten.

Handwritten musical score for three parts: Fl. (Flute), 2. (Second Violin), and Ob. (Oboe). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppicc.* (pizzicato). The score is written on three staves, with the Fl. staff at the top, the 2. staff in the middle, and the Ob. staff at the bottom. The Ob. staff is marked with a $\frac{1}{2}$ time signature. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppicc.* (pizzicato).

Fig. 19

[illegible]

Handwritten musical score for the first system, measures 1-4. The staves are labeled: Vni I (Violini I), Vni II (Violini II), Vle (Viola), Vlc. (Violoncello), and Cb. (Contrabbasso). The key signature is one sharp (F#) and the time signature is 4/4. The Vle part has a B-flat (Bb) at the beginning. The Vlc. and Cb. parts have a B-flat (Bb) at the beginning. The Vni I and Vni II parts are empty.

O S. *p* sotto voce
 A. *p* sotto voce
 T. *p* sotto voce
 B. rum, Dé-us, Dé-us Dé-us, qui be-
mp in rilievo

Fg. 1 *mp in rilievo*
 2 *mp in rilievo*

(71)

Arpa *p* leggero
 Reb 3 Mib, Solb 3 Lab 3 Solb 3
poco

Vni I *p sempre*
 Vni II *p sempre*
 Vle *p sempre*
 Vlc. *mp in rilievo*
 Cb. *p*

S. *qui — be — a — tum — lo — seph — Ma — ri — am,*
A. *qui — be — a — tum — Dé — us,*
T. *qui — be — a — tum — Dé — us,*
B. *a — tum i — o — seph — Ma — ri — am, Dé — us,*
(B. sempre in rilievo)

Fl. $\frac{1}{2}$

Cl. $\frac{1}{2}$
(si b)

Doco rall.
① *P*
② *P*

Fg. 1. *mp*
2. *mp*

Arpa
Mib, Lab
Reb, Mib
Reb, Lab

Vni I
Vni II
Vle
Vlc.
Cb.

sub. P

S. *U-mi-ver-sa-lis* *Vo-ca-ti-o-nis* *ad san-cti-ta-tem* *a-pos-to-la-tum*

A. *U-mi-ver-sa-lis* *Vo-ca-ti-o-nis* *ad san-cti-ta-tem* *a-pos-to-la-tum*

T. *U-mi-ver-sa-lis* *Vo-ca-ti-o-nis* *ad san-cti-ta-tem* *a-pos-to-la-tum*

B. *pres* *bý* *te* *rum* *et*

A Tempo (♩ = 46)

Fl. 1 *sub. P*

Ob. 2 *sub. P*

Cl. 2 *P*

Fg. 2 *P*

Cr. 2 *P*

(Fa)

Cel. *P*

Arpa *P* *Seq. Sib*

Vni I *sub. P*

Vni II *sub. P*

Vle B *sub. P*

Vlc. D *Ario Tutti* *P*

(Luis)

Cb. *sub. P*

-18-

S. *prae-co-nem in Ec-cle-si-a ef-fe-cis-ti*
 A. *prae-co-nem in Ec-cle-si-a ef-fe-cis-ti*
 T. *prae-co-nem in Ec-cle-si-a ef-fe-cis-ti*
 B. *prae ef-fe-cis-ti, e-ius in-ter-ces-si-*

poco a poco animando

Fl. 1
 Ob. 1/2
 Cl. 1/2
 Fg. 1/2
 Cr. 1/2

(81)

Cel.
 Arpa
 Vni I
 Vni II
 Vle B
 Vlc. G
 Cb.

Do b
Do b
Mib, Sol b
Ara

(86)

-19-

S. *mp* et e-xem-plo con-
 A. *mp* et e-xem-plo con-
 T. *mp* et e-xem-plo con-
 B. *mp* o-ne, ut, ut co-ti-dia
Larghetto (div 56) *sempre poco* *a poco animando*

la-bó-rem in Spí-ri-tu Chri-sti,
 la-bó-rem in Spí-ri-tu Chri-sti,
 la-bó-rem in Spí-ri-tu Chri-sti,
 la-bó-rem in Spí-ri-tu Chri-
 num, la-bó-rem in Spí-ri-tu Chri-

Fl. 1 *mp* 3
 Fl. 2 *mp* 3
 Ob. 1 *mp* 3
 Cl. 1 *mp* 3
 Fg. 1 *mp* 3
 Cr. 1 *mp* 3
 Tr. 1 *mp* 3
 Tb. 1 *mp* 3
 Timp. *mp* 3

poco *a poco* *crescendo*

Cel. *mp* 3
 Arpa *mp* *Fab Dob gliss.* *Solo* *Solo* *Solo*
 Vm I *mp* 3
 Vm II *mp* 3
 Vle *mp* 3
 Vlc. *mp* 3
 Cb. *mp* 3

-20-

S. A. T. B.

Solo (S.1) *mp dolce, misterioso, sempre in rilievo*

e - i - dem

Sub. Lento, quasi senza tempo, rubato (♩ n 46)

Cel.

Arpa

poco rfe
p *(l.v.)*
mp

Dob, Mib, Solb (4 b b b b b b b b)

Vni I

Vni II

Vle.

Vlc.

Cb.

2 soli
7 *PPP leggero*

poco
pp *leggero*
pp *leggero*
pp *leggero*
pp *leggero*
pp *leggero*

(Solo-S.1)

S. *Fi - li - o Tu - o Con - fi - gu - Fe - mur et*

A.

T.

B.

Cel. *p dolce* (c.v.) *p poco*

Arpa *p dolce*

Vni I *poco*

Vni II

Vla *poco*

Vlc. (2 Solo) *poco*

Cb. *pp* *liscio* *p* *ff* *p*

(Solo - S.1)

S. *u - na cum Be-a-tis-si-ma Vir-gi-ne Ma-ri-a*

A.

T.

B.

poco a poco animando - - - - -

(101)

Cel. *mp*

Arpa *Mi, Fa, Sol* *p dolce*

Vni. I *mp*

Vni. II *p*

Vle. I *p*

Vlc. II

Cb. *pp* *liscio (arco d. ad lib.)*

(Solo - 5.1)

S. *mf* deciso
Re-dem-pte o - nis

A.

T.

B.

Fl. 1 *p* *molto* *rfz*

Fl. 2 *picc.* *p* *liscio*

Ob. 1/2 *p* *liscio*

Cl. 1/2 (Sib) *p* *liscio*

(sempre animando) - - - - - Andante (♩ = 64)

Cel. (l.v.)

Arpa *mp* (becco)

Vni. *picc.* *rfz* *p* *sub.*

Vni. (b4) *molto* *rfz* *p* *sub.*

Vle. (b) *molto* *rfz* *p* *sub.*

Vlc. *Tutti* *p* *molto* *rfz*

Cb. *p* *molto* *rfz*

-25-

Tutti S.

OS. (Sd) *ff* Per. *poss.* *Dió - mi - NUM!*

OA. *ff* Per. *Dió - mi - NUM!*

OT. *ff* Per. *Dió - mi - NUM!*

OB. *ff* Per. *Dió - mi - NUM!*

1. Fl. *ff* *poss.* *secco*

2. Fl. -pic. *a2 ff* *secco*

Ob. 1. *a2 ff* *secco*

Cl. 1. (Sib) *a2 ff* *secco*

Fg. 1. *a2 ff* *ben marc.* *secco*

Gr. 1. (Fa) *ff* *secco*

Tr. 1. *ff* *secco*

Tb. 1. *ff* *secco*

I. Timp. *f* *molto* *secco* *Muta in Camp.*

II. Gr. c. *mf* *poco a poco cresc.* *molto* *ff secco*

Arpa *f* *Sanctor* *Do4* *(4+4+4+4=16+16)* *(128)* *sempre affrettando* *Molto*

Moderato (128)

Vm. *ff* *secco*

Vm. *ff* *secco*

Vlc. *ff* *ben marcato* *secco*

Vlc. *ff* *ben marcato* *secco*

Cb. *ff* *ben marcato* *secco*

O.S. 6
 A. 4
 T. 8
 B. 5

Fl. 1 6
 Fl. 2 4
 Ob. 1 4
 Cl. 1 4
 Cl. 2 4

[i O S E P H] [i O S E P H]
 [i O S E P H] [i O S E P H]

poco poco

Sub. Lontano, misterioso (♩ = 72)
 poco rubato

T. 6
 P. 4
 Cel. 4
 Arpa

immateriali (bacchette di Timp.)
 d'al niente
 PPP poco
 [i O S E P H, i O S E P H, i O S E P H]
 PP leggero poco
 Sib Lab

Vni I 6
 Vni II 4
 Vle 11
 Vlc. 9
 Cb. 5

(unis.)
 PP poco
 PP dolce
 PP dolce
 PP dolce

Handwritten musical score for orchestra and voice. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Piccolo (Ptto), Cello (Cel.), Arpa (Arpa), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 2/4 time. The key signature has one flat (B-flat). The tempo is marked "poco a poco animando".

The vocal line (Soprano) is written in the top staff, with lyrics "MARIA".

The instrumental parts include various woodwinds, strings, and harp. The harp part features arpeggiated figures and triplets. The string parts include various rhythmic patterns and dynamics.

Handwritten annotations include "MARIA" in the vocal line, "MARIA" in the bassoon part, and "MARIA" in the harp part. The number "121" is circled in the harp part. The tempo marking "poco a poco animando" is written in the harp part.

f molto cantabile

S. *Per Chri - stum, Per Dó - mi - num, Per Chri - stum,*

A. *Per Chri - stum, Per Dó - mi - num, Per Chri - stum*

T. *Per Chri - stum, Per Chri - stum*

B. *Per Chri - stum Dó - mi - num*

Fl. *f molto cantabile*

Ob. *mf*

Cl. *f molto cantabile*

Fg. *mf*

Cr. (Fa) *mf*

sempre animando → *Maestoso (♩=80)*

Tb. *mf*

PHop. *mf*

Cel. *molto*

Arpa *Sib 3 3 3 3*

Vni. *f molto cantabile*

Vni. *f molto cantabile*

Vle. *f molto cantabile*

Vlc. *f molto cantabile*

Cb. *f*

Muta in Timp.

Sol b, Sib

(Loco)

Rit.

-30-

S. *Dó-mi-num no-strum, Per Chri-stum, Dó-mi-num no-strum,*

A. *Dó-mi-num no-strum, Per Chri-stum, Per Chri-stum, Dó-mi-num*

T. *Dó-mi-num no-strum, Per Chri-stum, Per Chri-stum, Per Chri-stum, Dó-mi-num*

B. *no-strum Chri-stum, Per Chri-stum, Per Chri-stum Dó-mi-num*

1. Fl. *(b)*

2. Fl. *-picc.*

Ob. $\frac{1}{2}$ *(b)*

Cl. $\frac{1}{2}$ *(b)*

Fg. $\frac{1}{2}$ *a2*

Cr. $\frac{1}{2}$ *(b)*

Tb. $\frac{1}{2}$ *(b)*

Camp. *mf dolce*

(131) *Muta in C-nelli*

Arpa

Doff, Mih, Fat, Sol#, La#, Sih *(#-b-b-b-b-b-b-b-b)*

Vni I *unis.*

Vni II

Vle

Vlc.

Cb.

-31-

O S. *no - strum.* *ben f* *Per Dó-mi-num,* *Per Chri-stum Dó-mi-* *num, Per Dó-mi-num,*
 A. *no - strum.* *ben f* *Per Dó-mi-num,* *Per Chri-stum Dó-mi-* *num, Per Dó-mi-num,*
 T. *no - strum.* *ben f* *Per Dó-mi-num,* *Per Chri-stum Dó-mi-* *num, Per Dó-mi-num,*
 U B. *no - strum, Per Dó-mi-num, Per Dó-mi-num,* *Per Chri-stum Dó-mi-* *num, Per Dó-mi-num,*

1 Fl. *ben f*
 2 Fl. *ben f*
 Ob. *ben f*
 Cl. *ben f*
 Fg. *ben f*
 Cr. *ben f*
 Tr. *ben f*
 Tb. *ben f*
 Timp. *f*
 Cnelli. *f*

poco allargando Sub Appassionato (♩ = 82)

Arpa *f* *gliss.* *Sub*
 Vni. *ben f*
 Vni. *ben f*
 Vle. *ben f*
 Vlc. *ben f*
 Cb. *Arco* *ben f*

- 32 -

S. *Per Chri-stum Dó-mi-num, Per Chri-stum Per Dó mi num, Dó*
 A. *Per Chri-stum Dó-mi-num, Per Chri-stum, Per Chri-stum Dó mi num Dó*
 T. *Per Chri-stum Dó-mi-num, Per Chri-stum, Per Chri-stum Dó mi num, Dó-mi-num*
 B. *Per Chri-stum Dó-mi-num, Per Chri-stum, Per Chri-stum Dó mi num, Dó-mi-num*

Fl. *1*
 Fl. *2*
 Ob. *1*
 Cl. *1*
 Fg. *1*
 Cr. *1*
 Tr. *1*
 Tb. *1*
 Timp. *I*
 Gnelli *II*

Arpa *Doh, Fah, Lah, Sib*
(h-h-h-h-h-h-h-h)

Vni. *I*
 Vni. *II*
 Vle. *I*
 Vlc. *I*
 Cb.

mf

S. (4) *Do mi num,*

A. (4) *Do mi num,*

T. (4) *no-strum, Do-mi num,*

B. (4) *no-strum, Do-mi num,*

poco

poco a poco rallentando ----- *molto calando*

Fl. $\frac{1}{2}$ *mf*

Ob. $\frac{1}{2}$ *mf*

Cl. $\frac{1}{2}$ *mf*

Fg. $\frac{1}{2}$ *mf*

Cr. $\frac{1}{2}$

Tr. $\frac{1}{2}$

Tb. $\frac{1}{2}$

Timp. $\frac{1}{2}$ *mf*

(141)

II G. nelli *(l.v.)*

Cel. *Muta in Pito m.*

mf *sonoro*

Vm. I *mf*

Vm. II *mf*

Vle. *mf*

Vlc. *mf*

Cb. *mf*

poco

mp

S. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

A. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

T. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

B. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

Larghetto (♩60)

1. Fl. *p*

2. Fl. - *picc.*

Ob. *p*

Cl. *p*

Fg. *p*

Cr. *p*

Tr. *p*

Tb. *p*

Timp. *p*

Ptto m. *(baccette di Timp)*
pp lontano poco p

Cel. *(l.v.)*
mp

Arpa *p*

Vni I *p*

Vni II *p*

Vle *p*

Vlc. *p*

Cb. *p*

poco a poco animando

(non tremolo)

Pizz.

mf *molto*

S. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia!*

A. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia!*

T. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia!*

B. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia!*

6/4

Moderato (♩ ~ 80) *sempre animando* *Deciso* (♩ ~ 112) *molto*

1. Fl. *mp* *mf* *f* *molto*

2. Fl. *mp* *mf* *f* *molto*

Ob. *mp* *mf* *f* *molto*

Cl. *mp* *mf* *f* *molto*

Fg. *mp* *mf* *f* *molto*

Cr. *mp* *mf* *f* *molto*

Tr. *mp* *mf* *f* *molto*

Tb. *mp* *mf* *f* *molto*

PTom. *mp* *mf* *f* *molto*

Timp. *mp* *mf* *f* *molto*

Arpa *mp* *mf* *f* *molto*

Vni. *(non tremolo)* *mp* *mf* *f* *molto*

Vni. *(non tremolo)* *mp* *mf* *f* *molto*

Vle. *mp* *mf* *f* *molto*

Vlc. *mp* *mf* *f* *molto*

Cb. *mp* *mf* *f* *molto*

mp poco a poco crescendo *36* *mf* *f* *molto*

Muta subito in Camp.

6/4

[illegible]

S.

A.

T.

B.

Cl. $\frac{1}{2}$
(Sib)

①

P dolce, sotto voce

II
G. mell.

Cl.

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.

S.
 A.
 T.
 B.

1. Solo
 -rip.
 3
 mf dolce ma sostenuto
 á-ra-crú-cis o-blá-tum quod in sacra-mén-to re-no-vá-mus, cúncta quæ á-gi-mus sanctificare di-gné-ris
 poco animando

Fl. 1/2
 Cl. 1/2
 (in b)
 mp dolce
 (baccchette di vibrafono, con palline di gomma)
 P leggero
 C. amp.
 G. melli
 mp espressivo, poco in rilievo
 Cel.
 161
 mp
 Arpa
 Lab Sib
 Lab Sib
 Re4 P
 Mib
 Sib
 Mib
 P
 lascio
 (non crescendo)
 39
 2. Solo
 -rip.
 Vm. I
 Vm. II
 Vle
 Vlc.
 Cb.

39-

S. *sempre P liscio (respirazione individuale)*
 A. *men*
 T. *mp*
 B. *sempre allargando*
 Fl. $\frac{1}{2}$ *SOLO* *mp in rilievo, molto espressivo*
 Ob. $\frac{1}{2}$ *SOLO* *mp in rilievo, molto espressivo*
 Fg. $\frac{1}{2}$ *SOLO* *mp in rilievo, molto espressivo*
 Cr. $\frac{1}{2}$ *SOLO* *mp in rilievo, molto espressivo*
 (Fa) *SOLO* *mp in rilievo, molto espressivo*
 Th. $\frac{1}{2}$ *SOLO* *mp in rilievo, molto espressivo*
 Mell. *Muta in Pto m.*
 Camp. *mp dolce (baccette di campane)*
 Cel. *sempre sulla tavola, poco in rilievo*
 Arpa *gliss.*
 Vni I *fluido*
 Vni II *fluido*
 Vle *arco ad lib.*
 Vlc. *arco ad lib.*
 Cb. *arco ad lib.*

Sempre P (respirazione individuale)

Handwritten musical score for a large ensemble, featuring vocal parts and various instruments. The score is written on multiple staves, with dynamic markings and performance instructions.

Vocal Parts:

- S.** (Soprano): (A —)
- A.** (Alto): *mp*, *men*
- T.** (Tenor): *mp*, *men*
- B.** (Bass): *mp*, *men*

Instrumental Parts:

- Fl.** (Flute): *mp*, *men*
- Ob.** (Oboe): *mp*
- Cl.** (Clarinet): *mp*
- Fg.** (Fagotto): *mp*
- Cr.** (Corni): *mp*
- Tr.** (Trombe): *mp*
- Tb.** (Trombe): *mp*
- Pttom.** (Percussion): *pp lontano*
- Camp.** (Cantante): *mp normale*, *(l.v.)*
- Arpa** (Arpa): *gliss.*, *pp*, *(l.v.)*
- Vni I** (Violini I): *ord.*
- Vni II** (Violini II): *ord.*
- Vle** (Viola): *ord.*
- Vlc.** (Violoncello): *ord.*
- Cb.** (Contrabbasso): *ord.*

Performance Instructions:

- mp* (mezzo-piano)
- men* (meno)
- pp lontano* (pianissimo lontano)
- gliss.* (glissando)
- pp* (pianissimo)
- ord.* (ordinario)
- sempre P discio* (sempre piano discio)

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Sempre Pliscio (respirazione individuale)

S. (A —)
 A.
 T. (tutti)
 B.
 Fl. 1
 Fl. 2 - picc.
 Ob. 1/2
 Cl. 1/2
 Fg. 1/2
 Cr. 1/2
 Tr. 1/2
 Tb. 1/2
 Pto. II
 C-nelli II
 Camp. I
 Cel.
 Arpa
 Vni. I - 2 soli - rip.
 Vni. II
 Vle.
 Vlc.
 Cb.

SOLO
mf in rilievo
ifz
respirare ad lib.
respirare ad lib.
respirare ad lib.
sempre allargando
Quasi Senza Tempo (dn 40)
Con Sord. ①
P lontano
mp
Con Sord.
P lontano
mp
(l.v.)
mp
(Muta in C-nelli)
(l.v.)
P
PP
(l.v.)
mp
(l.v.)
ord.
(non tremolo)
PP liscio (arco ad lib.)
immaterialo
gliss. lento
mp dolce
immaterialo
gliss. lento
mp dolce
immaterialo
gliss. lento
mp dolce
immaterialo
gliss. lento
mp dolce
sempre P
liscio
PP liscio
(arco ad lib.)
div.
P lontano
poco vibrato

181
 43

Muta subito in Tant.

Handwritten musical score for a choir and instruments. The score includes parts for:

- CORO S.** (Soprano Choir) with dynamics *p* and *longa (n. 20")*.
- I. Tamt.** (Tamtam) with dynamics *pp* and *mp*.
- Gnelli** (Gnelli) with dynamics *pp* and *mp*.
- Cel.** (Cello) with dynamics *pp* and *mp*.
- Arpa** (Arpa) with dynamics *pp* and *mp*.
- Vm. I** (Violoncello I) with dynamics *pp* and *mp*.
- Vlc.** (Violoncello) with dynamics *pp* and *mp*.
- Cb.** (Contrabasso) with dynamics *pp* and *mp*.

The score is marked with various performance instructions such as *sempre allargando ad libitum*, *poco marcato*, *ab infinitum*, *suono armonico*, and *poco a poco*. The tempo is marked *longa (n. 20")*.

Suban Niche, Bucurta 22-VII-15-VIII-96

Die 15. Augusti. 1996,
IN ASSUMPTIONE
BEATAE MARIAE VIRGINIS

"PER CHRISTUM"

- CANTATA IN HONOREM BEATI IOSEPHMARIAE ESCRIVÁ -

- Benedic, ánima mea, Dómino;
et ómnia quae intra me sunt, nómini sancto eius.
Benedic, ánima mea, Dómino,
et noli oblivisci omnes retributiónes eius.
Allelúia.

(Psalmus responsorius: Ps 103(102), 1-2)

- Deus, qui beátum Iosephmaríam presbýterum
universális vocatiónis ad sanctitátem et apostolátum
praecónem in Ecolésia effecisti,
eius intercessióne et exémplo concéde,
ut, cotidiánum labórem in Spíritu Christi
fidéliter exercéntes,
eídem Fílio tuo configurémur
et una cum Beatíssima Virgine María
Redemptiónis óperi ardénti amóre servíamus.
Per Dóminum.
Per Christum Dóminum nóstrum.
Allelúia.

(Collecta - Missa Beati Iosephmariae Escrivá)

- Súscipe, Sancte Pater, haec múnera,
quae tibi in commemoratióne
beáti Iosephmariae offérimus,
ut, per sacrificiúm a Christo in ara crucis oblátum,
quod in sacraménto renovámus,
cunéta quae ágimus sanctificáre dignéris.
Per Christum.
Per Christum Dóminum nóstrum.
Amen.

(Super oblata - Missa Beati Iosephmariae Escrivá)

S. solo, T. solo, Coro misto (SATB) - 2 Fag., 1 Cfg. - 4 Cr., 3 Trbc, 3 Trbni -
- 2 Perc., Organo - Archi (Vn I, Vn II, Vcl, Vcl., Cb.)

MESSA DA REQUIEM

(libretto)

1.) Requiem

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et tibi reddatur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam
dona eis, Domine, et lux perpetua luceat eis.

2.) Kyrie

Kyrie eleison; Christe eleison.

3.) Dies irae

Dies irae, dies illa solvet saeculum in favilla, teste David cum
Sybilla. Quantum tremor est futurus, quando iudex est venturus,
cuncta stricte discussurus.

4.) Lacrimosa

Lacrimosa dies illa, qua resurget ex favilla, judicandus homo reus.
Huic ergo parce Deus, pie Jesu Domine, dona eis requiem ! Amen !

5.) Domine Jesu (Offertorium)

Domine Jesu Christe ! Rex gloriae ! Libera animas omnium fidelium
defunctorum de poenis inferni et de profunda laeu !
Libera eos de ore leonis, ne absorbeat eos Tartarus, ne cadant in
obscurum:
Sed signifer sanctus Michael representet eos in lucem sanctam;
quam eis Abbasas promisiisti, et semini ejus.

6.) Memento et pro te tibi (Meditatio)

Domine, laudis offerimus. Tu sumptis pro animabus illis, quarum
hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam...

7.) Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth ! Pleni sunt caeli
et terra gloria tua ! Hosanna in excelsis !
Benedictus, qui venit in nomine Domini.
Hosanna in excelsis !

8.) Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei,
qui tollis peccata mundi, dona eis requiem sempiternam.

9.) Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Requiescant in pace. Amen !

10.) Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda; quando caeli
movendi sunt et terra, dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura
ira; quando caeli movendi sunt et terra. Dies irae, dies illa,
calamitatis et miseriae, dies magna et amara valde.
Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna in die illa tremenda. Libera me,
quando caeli movendi sunt et terra, dum veneris judicare saeculum
per ignem. Libera me !
Requiescant in pace. Amen !

MESSA DA REQUIEM

Tranquillo (♩=60)

1.) REQUIEM 1.) P/2.) f

Handwritten musical score for Requiem Mass, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Violins, Viola, Cello, Double Bass, Trombones, Trumpets, and Tuba).

The score is written in 4/4 time and includes lyrics in Latin and Romanian. The lyrics are: "Re-qui-em ae-ter-nam", "do-na e-is Do-mi-ne", and "et lux per-pe-tu-a lu-ce-at".

The score is divided into two systems. The first system includes the vocal parts and the instrumental parts. The second system includes the vocal parts and the instrumental parts.

Handwritten annotations include: "P", "PP", "f", "div.", "simile", "unib.", "2", and "3".

The score is written for a large ensemble, including vocal soloists and a full orchestra.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including woodwinds (Flute, Clarinet, Bassoon, Oboe, Cor Anglais), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), percussion (Tamtam, Triangle, Cymbal), and vocal soloist (S. solo). The lyrics are in Latin: "me-am ad te om-nis ca-ro ve-ni-et lu-ce-at e-is". The score includes various musical notations such as notes, rests, dynamics (ppp, p, f, mf, ff), and articulation marks. The tempo is marked "Allegro". The score is numbered 2. and 3. at the top right. The bottom right corner contains the handwritten text "orchestra subito".

L'istesso Tempo (♩ = 60) 2.) KYRIE

Handwritten musical score for "Kyrie Eleison" by J. Haydn, Op. 10, No. 1. The score is for a full orchestra and choir. It includes parts for Flute (Flg.), Clarinet (Clog.), Cornet (Cr.), Trumpet (Tibe), Trombone (Tibni), Timpani (Timp.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time, key of D major, and marked "ff" (fortissimo). The lyrics are "Ky-ri-e - e - le - i - son". The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Fag. 1 ²
 C fag.
 Cr. ¹/₂
 3/₄
 Tibe 2
 3
 1
 Tibni 2
 3
 O
 R
 O
 C
 I
 H
 C
 R
 A

Cris - te, Cris - te e - le - i - son
 Cris - te, Cris - te e - le - i - son
 Cris - te, Cris - te e - le - i - son
 Cris - te, Cris - te e - le - i - son
 dar. unis.
 dar. unis.
 dar. unis.
 unis.
 unis.

poco a poco animando ----->

11

simile

simile

simile

f *molto*

Ky - ri - e e - le - i - son - Ky - ri - e e - le - i - son -

Ky - ri - e e - le - i - son - Ky - ri - e e - le - i - son -

Ky - ri - e e - le - i - son - Ky - ri - e e - le - i - son -

Ky - ri - e e - le - i - son - Ky - ri - e e - le - i - son -

div.

- 6 -

Allegro (♩120) - Sub. Tempo I (♩60), tranquillo

[illegible]

poco allargando - - - - -

2
2

S. solo

(8^a) - - - - -

Log

p

poco

rm

e

le

i

(25^a)
(22^a 42^a)

O

R

O

C

i

A

R

C

H

I

(1 solo)

(2 solo)

(non tenuto)

poco

poco

poco

attaca subito

Sub. Agitato (Dn 68)

3. Dies Irae

Handwritten musical score for "3. Dies Irae". The score is written on multiple staves, including staves for strings (S. solo), woodwinds (Org.), brass (A R C H I), and vocal parts (Camp. II, S. solo, O, R, O, U). The tempo is marked "Sub. Agitato (Dn 68)".

Key markings and annotations include:

- Tempo/Style:** Sub. Agitato (Dn 68)
- Section:** 3. Dies Irae
- Staff Labels:** Camp. II, S. solo, O, R, O, U, Org., A R C H I.
- Dynamic Markings:** *p*, *f*, *mf*, *pp*, *ppp*, *molto*, *simile*.
- Performance Instructions:** *perdendosi*, *1 solo*, *2 solo*, *Tutti*, *mf simile*.
- Lyrics:** "Di — es" (repeated in the vocal parts).

+

C O R O

Handwritten musical notation for the Coro section, featuring lyrics: i — nae — di — es il — la Di — es

Org.

Handwritten musical notation for the Organ section, including a large sustained chord in the upper register and a rhythmic pattern of eighth notes in the lower register.

A R C H I

Handwritten musical notation for the Arch section, showing rhythmic patterns for strings.

11

Handwritten musical score for a choir and orchestra. The score is written on a system of staves. The vocal parts are labeled on the left: O (Organ), R (Right), C (Choir), and Org. (Organ). The instrumental parts are labeled on the left: A (Arpeggio), R (Right), C (Choir), and H (Harmonica). The lyrics are written below the vocal staves: "il — la di — es i — nae sel — vet". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for voices and instruments. The score is written on ten staves. The first two staves are for Soprano (S) and Alto (A) voices. The next two staves are for Tenor (T) and Bass (B) voices. The bottom four staves are for instruments: Organ (Org.), Harp (H), and two parts of the String section (AR and C).

The lyrics for the vocal parts are:

Sae — clum in fa — vil — la tes — te

The instrumental parts include:

- Organ (Org.): A melodic line with a sustained chord in the right hand and a rhythmic pattern in the left hand.
- Harp (H): A melodic line with a sustained chord in the right hand and a rhythmic pattern in the left hand.
- String section (AR and C): A melodic line with a sustained chord in the right hand and a rhythmic pattern in the left hand.

The score is marked with various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *mf* (mezzo-forte).

II
Camp.

sempre mf dolce (l.v.)

O (P) P 2 d d (P) (P) - d d
R Da - vid cum Sy - bil - la - f Di - es
O (P) P 2 d d (P) (P) - f Di - es
C Da - vid cum Sy - bil - la Di - es

Org.

I Tutti
H Tutti
C *mf*
R
A *mf*

21 poco a poco precipitando ----->

Comp.

mf (l.v.) poco a poco crescendo


O i - me di-es il - la Di - es
R i - me di-es il - la Di - es
O i - me di-es il - la Di - es
C

Org.

poco a poco crescendo

I
H
C
R
A

poco a poco crescendo - 14

Fag. 1 *Sempre precipitando* 

mf *Sempre crescendo* 

Sempre crescendo 

Sempre crescendo 

Sempre crescendo 

15

poco allargando - - -

345/527

41 Meno Mosso (dn 96)

Handwritten musical score for orchestra and voices. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (V.), Viola (Vla.), Cello (C.), Double Bass (B.), Horns (Hr.), Trumpets (Tr.), Trombones (Tbn.), and Voices (Soprano, Alto, Tenor, Bass). The tempo is marked "Meno Mosso (dn 96)". The key signature is one sharp (F#). The time signature is 4/4. The score features various musical notations including dynamics (ff, mf, f, dolce, sub. mf), articulation (accents, slurs), and phrasing. The vocal parts have lyrics in Italian: "Sola (senza sord.)", "mf dolce, poco in rilievo", "f dolce", "sub. mf dolce", "A", "ce - la!", "Quan - tus", "tre - mor", "est fu -". The instrumental parts include complex rhythmic patterns, triplets, and slurs. The score is written on multiple staves, with some parts marked "ff" (fortissimo) and others "mf" (mezzo-forte). The overall style is that of a handwritten manuscript.

51 poco a poco crescendo ed affrettando →

Fag. 2/3 (a3) *ben f*

Cr. 2/3 *ben f*

Trbe 2/3 *Via Sord.* *ben f*

Trbn 1 2/3 *Via Sord.* *ben f*

Trbn 3 2/3 *ben f*

Timp. I 2/3 *ben f*

Pho m. II 2/3 *f*

S. solo *Gran-tus* *tre-mor est fu-* *tu-rus, quando* *ju-dex est ven-*

O 1 *di* *es*

O 2 *di* *es*

O 3 *di* *es*

C 1 *tu-rus* *cum-cta* *stri-cte* *dis-cus-*

Org. *ben f*

I *ben f*

H *ben f*

C *ben f*

R *ben f*

A *ben f*

-21-

sempre crescendo ed affrettando ----- *Sub.Tempo I (dn 68)*

Handwritten musical score for a symphonic band and vocal soloist. The score is written on multiple staves, with the following parts labeled on the left:

- Fag. 3** (Flute 3)
- Cfag.** (Contraflute)
- Cr.** (Cornet)
- Trbe** (Trumpet)
- Trbni** (Trumpet B)
- Tim.** (Timpani)
- Pho m.** (Piano)
- S. Solo** (Soloist)
- O** (Organ)
- R** (Reed)
- O** (Organ)
- C** (Clarinet)
- Org.** (Organ)
- i** (Instrument)
- H** (Horn)
- C** (Clarinet)
- R** (Reed)
- A** (Alto)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- sempre crescendo ed affrettando* (always crescendo and accelerating)
- Sub.Tempo I (dn 68)* (Sub-Tempo I, down 68)
- ff* (fortissimo)
- sfz* (sforzando)
- molto* (much)
- secco* (dry)
- in rilievo* (in relief)
- Organo Pieno* (Full Organ)

The vocal soloist part (S. Solo) includes the following lyrics:

tu - rus, cum - da stu - de dis - curs - rus!
 i - rae di - es, di - es il - la!
 bi - rae di - es, di - es il - la!
 i - rae di - es, di - es il - la!
 su - rus di - es il - la!

The score ends with the number 22.

Org. *poco a poco allargando*

fff *sub. mf* *f*

Org. (61) *(sempre allargando)* *Grandioso* (♩ = 96)

mf *ff*

Org. *(sempre allargando)* *Sostenuto* (♩ = 80)

fff

Org. (71) *possibile*

4/4 *attaca subito*

(♩ = 96) (♩ = 80)

Grave (♩ = 74)

sempe P ritmico, poco marcato

EXP-25614

⑪

Handwritten musical score for a string quartet, featuring vocal parts (T. solo, II Camp.) and instrumental parts (I, II, C, A, R). The score is written on staves with various musical notations, including notes, rests, and dynamic markings. The tempo is marked "A Tempo (♩ = 74)". The lyrics are in Italian, with the first system reading "Pine ye-su Pine ye-su Pine ye-su Do-mi-ne do-na". The second system reads "e-is ne-qui-em ne-qui-em A". The third system includes the instruction "sempre allargando" and "P. ben sostenuto". The score concludes with a double bar line and the instruction "attaca subito".

5. DOMINE YESU (OFFERTORIUM)

Adagio (♩ ~ 56) tranquillo, quasi parlando

per coro a cappella

a cappella

OS. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo ri —
 RA. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo ri —
 OT. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo ri —
 UB. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo ri —

OS. ae-li-be-ra a — mi — mas —, fi-de-li um de-fun —
 RA. ae-li-be-ra a — mi — mas —, fi-de-li um de-fun —
 OT. ae-li-be-ra a — mi — mas —, fi-de-li um de-fun —
 UB. ae-li-be-ra a — mi — mas —, fi-de-li um de-fun —

OS. 3 cto-num de 2 poe-nis in- 2 fer-ni et 2 de pro-fun- 2 do la-cu —
 RA. 2 cto-num A —
 OT. 2 cto-num A —
 UB. 2 cto-num A —

Poco più mosso (♩ ~ 60)

OS. 2 Li-be-ra e — as de o — re le o — nis, ne ab-sor-be-at
 RA. Li-be-ra e — as de o — re le o — nis — A —
 OT. Li-be-ra e — as de o — re le o — nis — A —
 UB. Li-b-ra e — as de o — re le o — nis — A —

molto f quasi grido poco a poco calando...

(21)

S. *e - as Tar - ta - rus -*

A. *Tar - ta - rus -*

T. *Tar - ta - rus -*

B. *Tar - ta - rus -*

sub PP eco

ne ca - dant in ob -

(sempre calando) Sub Più Mosso (♩ = 96), scattevole

(3) PP

S. *si - qui - fer san - ctus*

A. *si - qui - fer san - ctus*

T. *si - qui - fer san - ctus*

B. *si - qui - fer san - ctus*

San - ctus num - sed san - ctus

poco mp poco a poco allargando *più*

(31)

S. *Mi - cha - el re - pae sen - tet e - as in lu - cem*

A. *Mi - cha - el re - pae sen - tet e - as in lu - cem*

T. *Mi - cha - el re - pae sen - tet e - as in lu - cem*

B. *re - pae sen - tet e - as in lu - cem*

A Tempo (♩ = 56)

mf molto PP

S. *San - ctus*

A. *San - ctus*

T. *San - ctus*

B. *San - ctus*

Quam o - lim A bra - hae pro - mi - si sti

41

pp

S. *et se-mi-ni* *3* *jus* (2)

A. *et se-mi-ni* *3* *jus* (2)

T. *et se-mi-ni* *3* *jus* (2)

C. *et se-mi-ni* *3* *jus* (2)

et se-mi-ni e jus se-mi-ni e jus e

P

S. (2) *PP lontano*

A. (2) *jus*

T. (2) *jus*

C. (2) *jus*

jus

51

(longa)

S. (2)

A. (2)

T. (2)

C. (2)

attaca subito

(N2105H)
(N9120H)

6.) MEDITATIO ("Hostias et preces tibi...")

Andantino (♩ 80) *legatissimo*

per organo solo (e recitatore ad libitum)

Organo Solo

p. fluído

Org.

poco a poco affrettando

mf

Org.

(tempo affrett.) - - - (♩ 100)

Sub. Tranquillo (♩ 80), *poco rubato*

Recitad lib. Solo - Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro (in Coro)

Org.

poco a poco allargando

Subito

Tempo 7 (♩ 80)

(Rec.) animabus illis, quarum hodie memoriam facimus: fac eas Domine, de morte transire ad vitam, quem olim Abraham

Org.

(Rec.) *promissisti et semini ejus...* poco a poco crescendo - - - poco a poco allargando possibile

Org.

Sostenuto (♩ = 68) Sub. Tempo I (♩ = 80)

Org. *ff* *Sonoro* *P sub. come es* poco a poco

Org. *crescendo* - - - *mf sempre crescendo* - - - poco a poco

incalzando Subito *Lontano e Rubato (♩ = 60)*

Org. *f* *P subito*

Sub. Più Animato (♩ = 90)

Org. *P* *PP* *Lontano*

(51)

Org.

Rec. "Libero animas omnium fidelium"

Org.

lento

molto allargando

lento

(Rec.) defunctorum de poenis inferni..."

(61)

Org.

molto allargando

mp

Tranquilla (♩ = 60) Rec. "in fac. cas de morte transire ad vitam."

Org.

lento

attaca subito

(23'40")

7.) SANCTUS

Allegretto (♩ = 106)

Fog. 2 $\frac{4}{4}$ f *simile*

Cfog. f

Cr. $\frac{1}{2}$ f

Trbe $\frac{2}{3}$ f $\textcircled{2}$

Trbni $\frac{2}{3}$ f $\textcircled{2}$

I Timp. f

II Camp. f *(l.v.)*

S. ff *San-ctus!* *simile* *Do-mi-nus*

A. ff *San-ctus!* *simile* *Do-mi-nus*

T. ff *San-ctus!* *simile* *Do-mi-nus*

B. ff *San-ctus!* *simile* *Do-mi-nus*

Org. f

I $div.$ f *simile*

H f *simile*

C f

R f *simile*

A f *simile*

- 33 - *simile*

Fag. $\frac{1}{2}$ (a2) *poco in rilievo*
 Cfg. $\frac{1}{2}$ *simile*
 G. $\frac{1}{2}$ $\frac{3}{4}$
 Trbe $\frac{1}{2}$ $\frac{3}{4}$ *simile*
 Trbn $\frac{1}{2}$ $\frac{3}{4}$ *simile*
 Timp $\frac{1}{2}$
 Camp. $\frac{1}{2}$ (lv)

S. De-us! De-us Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us
 A. De-us! De-us! Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us
 O.T. De-us! De-us! Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us
 U.B. De-us Do-mi-nus De-us Do-mi-nus, Do-mi-nus, Dominus Deus Sa-ba-oth, Do-mi-nus De-us

Org. $\frac{1}{2}$

I. (div.) *unis.*
 H. *simile*
 C. (div.)
 R. (div.)
 A. (div.)

poco a poco crescendo -----

12

14

Fag. 1/2

Cfag.

Cr. 1/2 3/4

Ttbe 1/2 3/4

Ttbn 1/2 3/4

Timp. I

Camp. II

poco a poco crescendo -----

poco a poco crescendo -----

(secco)

14

O.S.

α A.

O.T.

U.B.

Org.

poco a poco crescendo -----

Sa - ba - oth, Do - mi - nus De - us, Do - mi - nus, Do - mi - nus De - us

Sa - ba - oth, Do - mi - nus De - us, Do - mi - nus, Do - mi - nus De - us

Sa - ba - oth, Do - mi - nus De - us, Do - mi - nus, Do - mi - nus De - us

Sa - ba - oth, Do - mi - nus De - us, Do - mi - nus, Do - mi - nus De - us

Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us

Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us

poco a poco crescendo -----

14

A

C

H

I

poco a poco crescendo -----

unis.

unis.

unis.

unis.

II
Camp.

sfz (2.v)

S.
A.
T.
B.

mf

Pre — ni sunt coe — li et ter — ra

Org.

fff poco a poco

decrescendo — — —

f

I
H
C
R
A

mf molto espressivo

fff vibrato, poco a poco decrescendo — 36 — *mf* sempre vibrato

Handwritten musical score for SATB choir and organ. The score is written on 18 staves. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The organ part is labeled "Org.". The lyrics are in Latin: "Ple-ni sunt coe-li et ter-ra glo-ri-a".

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp, F#), time signatures, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *espressivo*. There are also performance instructions like "div." (divisi) and "uniss." (unison).

The lyrics are: *Ple-ni sunt coe-li et ter-ra glo-ri-a*

21

Handwritten musical score for SATB choir, Organ, and Harp. The score is in G major (one sharp) and 3/4 time. The lyrics are "San-na in ex-cel-sis, Ho-san-na in ex-cel-sis".

Voices:

- Soprano (S):** Starts with a whole note "tu" (circled 21), then a half note "a" (circled 21), followed by the melody. Dynamics: *ff*.
- Alto (A):** Enters with the melody. Dynamics: *ff*.
- Tenor (T):** Enters with the melody. Dynamics: *ff*.
- Bass (B):** Enters with the melody. Dynamics: *ff*.

Organ (Org.): Accompaniment with chords and moving lines. Dynamics: *ff*.

Harmonica (H): Accompaniment with chords. Dynamics: *f*.

Handwritten notes:

- Circled "21" above the Soprano part.
- ff* (fortissimo) markings above the vocal staves.
- 3* (triplets) markings above the vocal staves.
- simile* markings above the Harp part.
- div.* (divisi) markings above the Harp part.
- uniss.* (unison) markings above the Harp part.
- simile* markings above the Harp part.

Fag. $\frac{1}{2}$ $\overset{a2}{f}$

Cr. $\frac{1}{2}$ $\frac{3}{4}$ f

II Camp. f (div.)

S. sob ff dolce ma ben sostenuto

O S. sis Ho san-na in ex-cel-sis, Ho san-na in ex-cel sis!

R A. sis Ho san-na in ex-cel-sis, Ho san-na in ex-cel sis!

O T. sis Ho san-na in ex-cel-sis, Ho san-na in ex-cel sis!

U B. sis, in ex-cel-sis, Ho san-na in ex-cel-sis, Ho san-na in ex-cel sis!

Org. f

I $div.$ 3

H $div.$ 3

C 3

R 3

A 3

31

Ptt II
m.

leggiro

S. solo

31

ve-nit in no-men-ne Do-mi-ni — Be-ne-di-c-tus — Be-ne-di-c-tus — Be-ne-

Org.

molto allargando.... Sub.Tempo I (♩ ≈ 106)

Fog. 1
Cfog.

Cr.

Trbe

Trbni

I Timp.

II Pfto m.

Muta in Camp. & 1.5 (l.v.)

muscle allargando Sub. Tempo 1 (♩ = 1.06)

Handwritten musical score for a piece titled "Ho-san-na". The score is written on ten staves, grouped into four systems. The first system contains the vocal parts: Soprano (S. solo), Alto (A.), Tenor (T.), and Bass (B.). The second system contains the Organ (Org.) and Harp (H.). The third system contains the strings: Violin I (I.), Violin II (II.), Viola (C.), Cello (C.), Double Bass (B.), and Double Bass (A.). The fourth system contains the Harp (H.).

The lyrics are written below the vocal staves. The first system has the lyrics "dic-tus qui ve-nit in no-men Do-mi-ni". The subsequent systems have the lyrics "Ho-san-na!".

The score includes various musical notations and markings:

- Dynamic markings:** *ff* (fortissimo) is used throughout the vocal parts and the Organ.
- Tempo/Character markings:** *div.* (diviso) is marked above the Harp staff in the third system. *unif.* (uniforme) is marked above the Harp staff in the fourth system.
- Performance instructions:** *simile* is written below the Harp staff in the third system, indicating a similar performance style.
- Page number:** The page number "-41-" is written at the bottom center of the page.

Fig. 1
 Cong.

Cr.
 1/2
 3/4

Trbe
 1
 2/3

Trbni
 1
 2/3

Timp.
 I

Pto m.
 I

Camp.
 II

S.
 Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt

A.
 Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt

T.
 Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt

B.
 Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt

Org.

H.
 C.
 R.
 A.

41

42

369/527

poco a poco crescendo ed animando ----- **Deciso (♩ = 130)**

Fag. 2
 Cfg.
 Cr. 1/2, 3/4
 Trbe 1, 2/3
 Trbni 1, 2/3
 Camp. II
 Pffo m. I

poco a poco crescendo ed animando ----- **Deciso (♩ = 130)**

O S.
 A.
 O T.
 U B.
 Org.
 I.
 H.
 C.
 R.
 A.

ce-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-San-na! in ex-
ce-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-San-na! in ex-
ce-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-San-na! in ex-
ce-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-San-na! in ex-

poco a poco crescendo ----- **ff**

f poco a poco - 43 - crescendo ----- ff

Fag. $\frac{1}{2}$ (div.) *mp sub.*
 C. fag. $\frac{1}{2}$
 Cr. $\frac{1}{2}$
 Trbe $\frac{3}{4}$ *Sub*
 Trbni $\frac{1}{3}$ *sub. mp* *espressivo*
 II Camp. $\frac{1}{2}$
 P.H. I $\frac{1}{2}$ *mp* *f* *mp* *p* *mp*
 O.S. $\frac{1}{2}$ *sub. mf* *cantabile*
 A. $\frac{1}{2}$ *mf*
 O.T. $\frac{1}{2}$
 U.B. $\frac{1}{2}$
 Org. $\frac{1}{2}$ *sub. mf*
 I $\frac{1}{2}$ (div.) *unis.*
 H $\frac{1}{2}$ (div.) *unis.*
 C $\frac{1}{2}$
 R $\frac{1}{2}$
 A $\frac{1}{2}$ (div.) *unis.*

cel - sis - ! Ho - San - na - ! Ho - sam - na - , Ho - San - na - ! Ho -
 cel - sis - ! Ho - San - na - ! Ho - sam - na - , Ho -
 cel - sis - ! Ho - San - na - ! Ho -
 cel - sis - ! Ho - sam - na - !

- 44 -

Fog. 2 ⁵¹ ₍₂₃₎ *mf*
 C fog. *mf*
 Cr. $\frac{1}{2}$ $\frac{3}{4}$
 Trbn 1 *poco mf* *f*
 Trbn 2 *mp* *mf* *f*
 Trbn 3 *mp* *mf* *f*
 Ptho m. *mf* *f*
 S. ⁵¹ *poco a poco crescendo* *f*
 A. *mf*
 T. *mf*
 B. *mf*
 Org.
 I.
 H.
 C.
 R.
 A.

San-na - in ex - cel - sis - in ex - cel - sis - ! Ho - San - na - in ex
 San-na - in ex - cel - sis - in ex - cel - sis - ! Ho - San - na - in ex
 San-na - in ex - cel - sis - in ex - cel - sis - ! Ho - San - na - in ex
 San-na - in ex - cel - sis - in ex - cel - sis - ! Ho - San - na - in ex

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked "poco a poco allargando" and "Tranquillo (♩ 96)".

Instruments and Parts:

- Fag. 1/2
- Cfag.
- Cr. 1/2, 3/4
- Trbe 1, 2
- Trbni 1/2
- Camp. II
- Pffo m. I
- S. solo
- O. S.
- R. A.
- O. T.
- U. B.
- Org.
- I.
- H.
- C.
- R.
- A.

Handwritten Annotations:

- poco a poco allargando*
- Tranquillo (♩ 96)*
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- ff* (fortissimo)
- molto* (very much)
- liscio, non vibrato*
- P dolce*
- (d.v.)*
- in ex*

The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex orchestral and vocal arrangement.

(sempre poco a poco allargando) - - - - -

Fag. 1/2

Cfag.

Cr. 1/2

3/4

Trbe 1/2

2/3

Trbne 3/4

II Camp.

PII m.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

P liscio

P liscio

P liscio

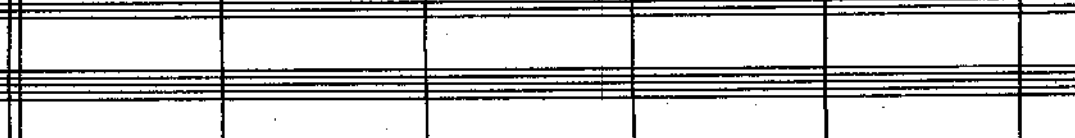
P liscio

PP scu

(4/4)

[illegible]

A R C H I



Arch

attacca subito

$$\begin{array}{r} \sim 2'30'' \\ \sim 15'30'' \end{array}$$

8.) AGNUS DEI

Pioso (♩ n 64), dolce e semplice

S. solo

Handwritten musical score for Soprano solo, measures 1-4. The score is in 4/4 time and D major. It includes lyrics and performance markings.

Lyrics: *div. V* *PPP lontano* *poco a poco cresc.* *PP espressivo*

Performance markings: *PPP lontano*, *poco a poco cresc.*, *PP espressivo*

S. solo

Org.

Handwritten musical score for Organ, measures 1-4. The score is in 4/4 time and D major. It includes lyrics and performance markings.

Lyrics: *PPP lontano* *poco a poco cresc.* *PP espressivo*

Performance markings: *PPP lontano*, *poco a poco cresc.*, *PP espressivo*

p molto espressivo (11)

S. solo

A — gnus De — i — A — gnus De — i —

Org.

H

C

R

A

S. solo

qui tol-lis pec-ca-ta mun-di — do-na e-is re-qui-em —

Org.

H

C

R

A

-49-

[illegible]

Handwritten musical score for "Ave Maria" by Schubert. The score is written on ten staves. The top staff is for the vocal parts, labeled "CORO S. (tutti)". The lyrics are "mun-di, Agnus De-i qui tol-lis pec-ca-ta mun-di". The bottom staff is for the instrumental parts, labeled "Org." and "II Camp.". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p". The page number "50" is written at the bottom.

Handwritten musical score for "Ave Maria" by Schubert. The score is written on five staves. The top staff is for the vocal line (S. solo) and the bottom four staves are for the organ accompaniment (Org.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is "mf molto espressivo" and the dynamic marking is "mf sempre simile". The lyrics are "A - - - - - gnu - De - i - - - - - A - - - - - gnu De - i - - - - -". The score is marked with a double bar line and a repeat sign at the end.

Handwritten musical score for a piece titled "Qui tollis". The score is written on ten staves. The first staff is for the Soprano (S. solo) voice, with lyrics: "qui tol-lis pe-ca-ta mun-di do-na e-is re-qui-em". The second staff is for the Organ (Org.), with a "triple" marking. The third staff is for the Alto (A), and the fourth for the Tenor (T). The fifth staff is for the Bass (B). The sixth staff is for the Contralto (C), and the seventh for the Contralto (C). The eighth staff is for the Alto (A), and the ninth for the Tenor (T). The tenth staff is for the Bass (B). The score includes various musical notations, including notes, rests, and dynamic markings like "poco a poco". The page number "-51-" is written at the bottom.

Scorrevole (♩ 120)

Sub. mf

Org.

II Camp.

I Pftom.

(b)

f dolce (l.v.)

mf

II Camp.

I Pftom.

I

H

C

R

A

Sub. Lento (♩ 68)

51

sub PPP immateriali

misterioso, molto espressivo

Org.

II Camp.

I Pftom.

(l.v.)

2 Solo

sempre PPP fluida

PPP poco marcato

pp dolce

2 Solo

sempre PP fluida

II Camp.

I Pftom.

I

H

C

R

A

poco a poco incalzando -----> (c.v.)

II Camp.

Org.

I

H

C

R

A

poco a poco cresc.

simile

(Pizz.)

sempre P

Doloroso (♩ n 80)

S.

Org.

I

H

C

R

A

mp dolce

gnus De i A gnus De i

P dolce

sempre leggero e ritmico

simile

ritmico

simile

Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is for Soprano (S. Sol), Organ (Org.), and a string quartet (Violin I, Violin II, Viola, Cello, Double Bass). The lyrics are "qui tolles pec-ca-ta mun-di do-na e-is re-qui-em". The tempo is "molto". The score includes a "poco a poco crescendo" marking and a "61" measure number. The string section has an "Arco" marking.

Sub. Risoluto (♩ = 60)

Coro

S. *f* *sem* *pi* *te* *vunt* *sem* *pi* *te*

A. *f* *sem* *pi* *te* *vunt* *sem* *pi* *te*

Org. *f*

Tutti

I. *f*

II. *f*

III. *f*

IV. *f*

V. *f*

55

Handwritten musical score for a choral and instrumental ensemble. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Tuba, Organ, Piano, etc.). The lyrics are in Latin, including "Sem - pi - te - runt" and "do - na e - is". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also handwritten annotations like "simile" and "div" (divisi). The page number 56 is visible at the bottom center.

Handwritten musical score for a choral and instrumental ensemble. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Tuba, Organ, Piano, etc.). The lyrics are in Latin, including "Sem - pi - te - runt" and "do - na e - is". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also handwritten annotations like "simile" and "div" (divisi). The page number 56 is visible at the bottom center.

poco a poco crescendo ed animando

Handwritten musical score for various instruments and voices. The score is divided into systems, each with a key signature change (from F major to D major) and a time signature change (from 2/4 to 3/4).

System 1:

- Fag. 1/2:** Flute 1 and 2, marked *f*.
- Cr.:** Clarinet, marked *f*.
- Trbe:** Trumpet, marked *f*.

System 2:

- Coro:** Chorus, with lyrics: "sempi- te- runt- sempi- ne- qui- em- sempi-".
- Org.:** Organ.

System 3:

- I Timp.:** Timpani, marked *mf*.
- H:** Horn.
- C:** Cello.
- R:** Bassoon.
- A:** Bass.

Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The tempo/mood markings are "poco a poco crescendo ed animando".

sempre animando -----> **Disperato (dn80)**

Fag. 1 2 (82) (81) *molto*

C. fag. 3

Cr. 1 3 2 4 *fff*

Trbe 1 2 3 *molto* *fff*

Trbn 1 2 3 *fff*

(sempre animando) -----> **Disperato (dn80)**

S. *ff* *te - runt* *A* *fff*

CORO A. *ff* *te - runt* *A* *fff*

Org. *f* *fff* (Organo Pleno) *fff pesante*

Timp. II *molto*

Camp. *fff* (lu)

(81)

I *fff*

U *fff*

α *fff*

A *fff*

-58-

Fog. 1/2 *pp*
 Cfg. *pp*
 Cr. $\frac{1}{3}$ $\frac{2}{4}$
 Trbe 1 $\frac{1}{3}$ $\frac{2}{3}$
 Trbu 1 $\frac{1}{3}$ $\frac{2}{3}$
 Org.
 I Timp.
 II Camp.
 I
 H
 C
 R
 A

poco a poco allargando --
 91
 a2
 fff *sonoro*
 fff *sonoro*
 in rilievo
 pesante
 possibile
 (sere)
 (div)
 fff *poss.*
 unis. $\frac{1}{4}$
 (1/4)
 -60-

sempre allargando

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Fag. 1/2** (Bassoon 1/2): Melodic line with slurs and dynamic markings.
- Clav. 3** (Clarinets 3): Melodic line with slurs and dynamic markings.
- Cr. 1/3, 2/4** (Cor Anglais 1/3, 2/4): Melodic line with slurs and dynamic markings.
- Trbe 1/2** (Trumpets 1/2): Melodic line with slurs and dynamic markings.
- Trbni 1/3** (Trumpets 1/3): Melodic line with slurs and dynamic markings.
- Org.** (Organ): Accompanying line with slurs and dynamic markings.
- Timp. I, II** (Timpani I, II): Percussion parts with dynamic markings.
- Ph. m. 2** (Phonograph m. 2): Percussion part with dynamic markings.
- Tamt. II** (Tamtam II): Percussion part with dynamic markings.
- I, H, C, R, A** (Violins I, Violins II, Cellos, Double Basses): String parts with slurs and dynamic markings.

The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., *ff*, *fff*). The tempo instruction *sempre allargando* is written at the top of the page.

sempre allargando; - Maestoso (dn 48)

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written in a system with multiple staves, each labeled with an instrument or voice part.

Instrumental Parts:

- Fag. 1/2:** Flute 1 and 2, marked *fff* and *ben sostenuto*.
- Cfag.:** Clarinet in F, marked *fff* and *ben sostenuto*.
- Cr.:** Cor Anglais, marked *fff* and *ben sostenuto, padiglioni in aria*.
- Tibe.:** Trombone, marked *fff* and *ben sostenuto*.
- Trbni.:** Trumpet, marked *fff* and *ben sostenuto*.
- Org.:** Organ, marked *fff possibile (Tutti)*.
- Timp.:** Timpani, marked *fff ben sostenuto*.
- Ptti. m. gr.:** Piano, marked *fff ben sostenuto*.
- Tant. II:** Tuba, marked *possibile* and *fff*.

Vocal Parts:

- I:** Soprano, marked *fff* and *ben sostenuto*.
- H:** Alto, marked *fff* and *ben sostenuto*.
- C:** Tenor, marked *fff* and *ben sostenuto*.
- R:** Bass, marked *fff* and *ben sostenuto*.
- A:** Bass, marked *fff* and *ben sostenuto*.

Other markings:

- sempre allargando;*
- Maestoso (dn 48)*
- fff* (fortissimo)
- ben sostenuto* (very sustained)
- padiglioni in aria* (palaces in air)
- possibile* (possible)
- Tutti*
- div.* (divisi)

Fag. 1/2

Cfr.

Cr.

Trbe

Trbn

Ory.

I Timp.

PII II gr.

II Tamt.

(div.)

(div.)

(div.)

-63-

attaca subito

n. 51
n. 20/30

attacca subito

$\frac{45}{420'30}$

9.) LUX AETERNA

Sereno (♩ n 48), molto tranquillo e dolcissimo *P dolce e semplice*

T. Solo

Org.

PPP lontano

poco a poco crescendo

Lux ae-ter-na lu-ce-at e-is,

T. solo

Org.

(sempre poco a poco crescendo)

Do-mi-ne, cum san-ctis tu-is in ae-ter-num

Sub. Poco Più Mosso (♩ n 56)

S. Solo

T. Solo

Org.

(sempre L3 crescendo)

P dolce

qui-a pi-us es

Re-qui-em ae-ter-nam

Re-qui-em ae-ter-nam

S. Solo

T. Solo

Org.

do-na e-is Do-mi-ne et lux per-pe-tua

do-na e-is Do-mi-ne et lux per-pe-tua

lu-ce-at

lu-ce-at

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on multiple staves, including vocal parts (Soprano, Tenor, Chorus) and Organ. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin: "Gloria in excelsis Deo. Cum sanctis tuis in aeternum." The score includes various musical notations such as notes, rests, and dynamic markings (mp, f). The Organ part is marked with "Org." and includes a section labeled "21".

Handwritten musical score for the piece "Requiescant in pace". The score is written for Soprano (S. Solo), Organ (Org.), and Cello/Bass (C. B.). The tempo is marked "mp" (mezzo-piano) and "molto" (very). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into four measures. The first measure is marked with a circled "21". The lyrics "Re-quires-cant in pa-ce A-men" are written under the vocal line. The organ part features a triplet of eighth notes in the first measure. The cello/bass part features a triplet of eighth notes in the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings like "glissando dolce" and "molto precipitando".

ARDENTE (♩ 80) sempre incalzando → ALL.GRO (♩ 120) molto allargando → LENTO (♩ 68)

S. solo

ff sonore

Org.

ff sonore

Handwritten musical score for a section labeled "S. solo" and "Org.". The score is written on two systems of staves. The top system has a treble clef and a key signature of one flat (B-flat). The bottom system has a bass clef and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first measure of the top system is marked "S. solo" and "ff sonore". The first measure of the bottom system is marked "Org." and "ff sonore". The score ends with a double bar line and a circled number "31".

Handwritten musical score for a soloist (S. solo) and organ (Org.). The score is written on five staves. The tempo is marked "sempre allargando" (always broadening) and "TEMPO I (♩ 48)". The key signature has one sharp (F#). The soloist part is marked "pp" (pianissimo) and "lento" (slow). The organ part is marked "pp" and "senza rigore" (without rigor). The score includes various musical notations such as notes, rests, and dynamic markings.

attacca subito 44

10.) LIBERA ME

Tranquillo ma scorevolle (♩=68)

mf

Handwritten musical score for the first system of "LIBERA ME". The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a string section (I. Tanti, II. Camp.). The tempo is marked "Tranquillo ma scorevolle (♩=68)". The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are "Li-be-ra me Do-mi-ne". The string section includes parts for Violins I and II, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *mf*, *pp*, *mp*, and *p*. There are also handwritten annotations like "(lu)" and "P eco".

Handwritten musical score for the second system of "LIBERA ME". The score continues the vocal and instrumental parts. The lyrics are "Li-be-ra me Do-mi-ne de mor-ti re-ter-na in di-e il-la". The string section includes parts for Violins I and II, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *mf*, *pp*, *mp*, and *p*. There are also handwritten annotations like "unis.", "simile", and "3".

S+T. soli (a2) (b)

41 (a2) mf

S. in di-e il-la tre men da quan-do ce-li mo-ven-di sunt

A. in di-e il-la tre men da quan-do ce-li mo-ven-di sunt

T. in di-e il-la tre men da tre-men da a

B. di-e il-la tre men da tre-men da a

I Tant.

I

H

C

R

A

poor a poor precipitando

S. dum ve-ne-ris ju-di-ca-re, ju-di

T. dum ve-ne-ris ju-di-ca-re, ju-di

S. mo-ven-di sunt et ter-na dum ve-ne-ris ju-di-ca-re, ju-di

A. mo-ven-di sunt et ter-na dum ve-ne-ris ju-di-ca-re, ju-di

T. dum ve-ne-ris ju-di-ca-re, ju-di

B. dum ve-ne-ris ju-di-ca-re, ju-di

I Tant.

I

H

C

R

A

67 f

Stimile

Allegro molto (♩ = 120)

poco a poco allargando

1 *Con Sord.* *p*

2 *Con Sord.* *p*

Tbna 1 *Con Sord.* *p*

Allegro moderato (♩ = 120)

poco a poco allargando

S. *Ca-re*

S. T. *Ca-re*

O. S. *Ca-re*

R. A. *Sae cu lum per i gnem*

O. T. *Sae cu lum per i gnem*

C. B. *Sae cu lum per i gnem*

Tamt. *(l.v.)*

Ptto I *pp* *poco* *p* *mp molto*

I. *(div.)*

H. *(div.)*

C. *(div.)*

R. *p sub. sempre ritmico*

A. *unis.* *p*

21

Fag. 1 2

Sub. M. (106)

Cr. 1 2 3 4

Camp. II

Pff. m.

H

C

R

A

poco a poco crescendo ad affrettando

Fag. 1 2

Cr. 1 2 3 4

Trba. 1

Camp. II

Pff. m.

H

C

R

A

- 69 -

ANIMATO (♩ ~ 120)

ANIMATO (♩ ≈ 120)

Fag. 1
Fag. 2

Cfag.

Cr.
1
2
3
4

Trbe
1
2
3

Tbn3

CORO S.+A.
f pesante, poco in rilievo
Tremens factus sum e-go e-ti-me-o — , dum di-scu-sio-

Org.
(Ped.)
PHO m.
II Camp.

I
C
R
A

-71-

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, including woodwinds (Flute, Clarinet, Bassoon, Oboe), strings (Violin I, Violin II, Viola, Cello, Double Bass), percussion (Timpani, Snare, Cymbal), and vocal soloists (Soprano, Alto, Tenor, Bass). The tempo markings are "poco a poco" and "affrettando". The key signature is one flat (B-flat major or D minor). The score includes lyrics in Italian, such as "ve ne rit at que ven tu ra i ra quan do ce li mo ven di". The score is handwritten and appears to be a working draft.

ARDENTE (d₇70) *ff* *#* *ff*

Fag. 1 *ff* *ff* *ff*

Cfag. *ff* *ff* *ff*

Cl. *ff* *ff* *ff*

Trbe *ff* *ff* *ff*

Trbni *ff* *ff* *ff*

S. solo *ff* *ben sostenuto* *ff* *ff*

Org. *ff* *ff* *ff*

Timp. I *ff* *ff* *ff*

Camp. II *ff* *ff* *ff*

I *ff* *ff* *ff*

H *ff* *ff* *ff*

C *ff* *ff* *ff*

R *ff* *ff* *ff*

A *ff* *ff* *ff*

sunt sunt et ter-ra

unis. v *ff* *ff* *ff*

ff *ff* *ff* *ff*

-73-

poco a poco allargando - - -

Handwritten musical score for the first system. The title "poco a poco allargando" is written above the staves. The instruments listed on the left are: II. Camp. (Cello), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabasso). The music is in 4/4 time, indicated by a "4" over a "4" in the top right corner. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "div." (divisi). There are also handwritten annotations like "(div)" and "poco mp".

Grave (No 56)

Handwritten musical score for the second system, featuring vocal parts and instrumental accompaniment. The vocal parts are labeled S. (Soprano), A. (Alto), T. (Tenor), and C. B. (Contrabasso). The instrumental parts include Org. (Organ) and ARCHI (Archi) with Vlc. (Violoncello) and Cb. (Contrabasso). The tempo is marked "Grave" and the time signature is 4/4. The lyrics are written below the vocal staves: "Di-es i-rae, di-es il-la Ca-la-mi-ta-tis et-mi-se-ri-ae". The score includes dynamic markings like "P espressivo" and "poco", and a rehearsal mark "51". There are also handwritten notes like "unis." and "Pizz." (Pizzicato) for the Cb. part.

mp

S. solo *di-es ma-gua et a-ma-ra et a-ma-ra val de-*

Org. *mp*

simile

ARCHI

Vlc.

Cb.

poco a poco animando e crescendo

S. solo *mf* *di — es ma — gua et — mi se ri — ae*

T. solo *mf* *et — mi se ri — ae*

CORO S. *mf* *di — es i — re di — es il — la Ca — la — mi — ta — tis et mi — se ri — ae*

CORO A. *mf* *di — es i — re di — es il — la Ca — la — mi — ta — tis et mi — se ri — ae*

Org. *mf*

I. Vm. I.

II. Vm. II.

C. Vle.


R. Vlc.

A. Cb.

mf

- 76 -

(♩ ~ 80) *sempre animando e crescendo* ----->

Trba 1 

Solo
f

S. solo  *f* di es ma gna et a ma ra val de
T. solo *f* di es ma gna, di es ma gna et a ma ra Val de
O S. *f* *(♩ ~ 80) sempre animando e crescendo*
R A. *f* di es ma gna et a ma ra val de
O T. *f* di es ma gna, di es ma gna et a ma ra Val de
C B. *f* di es ma gna, di es ma gna et a ma ra Val de

Org. *f*

A R C H I

f *more* *un.* *3v* *3* *Arco*

GRANDIOSO (Ln 68)

Trba 1 *ben f* *poco in rilievo*

S. *ben f* *poco in rilievo*
 Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne

A. *ben f*
 Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne

T. *ben f*
 Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne

B. *ben f*
 Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne, Do-mi-ne

GRANDIOSO (Ln 68)

Org. *ben f*

ARCH
 Vn I *ben f*
 Vn II *ben f*
 Vc *ben f*
 Cb *ben f*

simile

T. solo *ben f*
 et lux per-pe-tu-a lu-ce-at e-is et lux per-pe-tu-a lu-ce-at e-is

71

Org. *ben f*

ARCH
 Vn I *ben f*
 Vn II *ben f*
 Vc *ben f*
 Vc *ben f*
 Cb *ben f*

simile

poco allargando...

!!

Vi-

MAESTOSO, molto Cantabile (♩ = 74)

Fag. 1 *ff* *simile*

Trbe 1 *ff* *Solo*

Trbe 2 *ff*

Trbn 1 *ff*

Trbn 2 *ff*

O S. *ff* Li-be-ra — me Do-mi-ne, de mor-te ae-ter-na in

α A. *ff* Li-be-ra — me Do-mi-ne, de mor-te ae-ter-na in

O T. *ff* Li-be-ra — me Do-mi-ne, de mor-te ae-ter-na in

U B. *ff* Li-be-ra — me Do-mi-ne, de mor-te ae-ter-na in

Org. *ff*

Timp. I

Ptto m. II *ff* *(1.v.)* *simile*

I *ff* *simile*

H *ff* *simile*

C *ff* *simile*

R *ff* *simile*

A *ff* *simile*

- 79 - *div.*

Fog. $\frac{1}{2}$ (a2)

Trbe 1
 2

Trbni 1
 2

S.
 A.
 T.
 B.

Org.

Timp.

I
 H
 C
 R
 A

di - e il - la tie - men - da Li - be - ra me Do - mi - ne
 di - e il - la tie - men - da Li - be - ra me Do - mi - ne
 di - e il - la tie - men - da Li - be - ra me Do - mi - ne
 di - e il - la tie - men - da Li - be - ra me Do - mi - ne quan - do

- 80 -

unis.

Fag. $\frac{1}{2}$ *mf* *simile*
 Cr. $\frac{1}{2}$ $\frac{3}{4}$
 Trbn 2
 Trbn 1
 S. solo
 O. S.
 R. A.
 O. T.
 U. B.
 Org.
 G. melli
 I.
 II.
 C.
 R.
 A.

le - ne - ris - ju - di - ca - ne
 Sae - cu - lum per - gnam

div. *unio.* *div.* *unio.* *Arco*

Fog. 1 2 91
 1 *mf* *se* *simile* *se* *mf*
 Cr. 2 *p*
 3 *p*
 4 *p*
 Trbn 1 *mf*
 S. *se* 91
 T. *se* *f. molto cantabile*
 S. *mf* *A*
 R. *mf* *A*
 O. *A*
 T. *A*
 U. *B.*
 Org. *sempre mf*
 i *div.*
 H *(div.)*
 C *un.* *(Arco)*
 R *simile*
 A *(Pizz.)* *simile*
 - 83 -

The many factus cum e go, sum e go et ti me-o, dum di-

Fag. 1 $\frac{1}{2}$ *mf* *simile* *mf*
 Cr. 1 *f*
 Cr. 2
 Cr. 3
 Cr. 4
 Tuba 2 *mf*
 S. slr
 T. slr *p*
 S. *p*
 A. *p*
 T. *p*
 B.
 Org.
 Timp.
 i
 H
 C
 R
 A

sous - ve - ne - rit at - que ven - tu - ra i - ra

mf *molto* *div.* *mf* *molto* *div.*

Fig. 1 **101** **ANIMATO (♩ 80)** *poco a poco allargando*

Cfag. *simile*

Cr.

Trbe

Trbni

S. sol. *101*
di — e il — la — tra — men — da, Li — be — ra — me Do — mi — ne — Do — mi — ne —

T. sol.
di — e il — la — tra — men — da, Li — be — ra — me Do — mi — ne — Do — mi — ne —

O S.
di — e il — la — tra — men — da, Li — be — ra — me Do — mi — ne — Do — mi — ne —

A.
di — e il — la — tra — men — da, Li — be — ra — me Do — mi — ne — Do — mi — ne, Li — be — ra —

T.
di — e il — la — tra — men — da, Li — be — ra — me Do — mi — ne — Do — mi — ne, Li — be — ra —

U B.
di — e il — la — tra — men — da, Li — be — ra — me Do — mi — ne, Li — be — ra — me Do — mi — ne —

Org.

Timp. *(seco)*

Comp. *(seco)*

I

U

A

— 86 —

Pioso (J ~ 76)

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass), Organ, and Timpani/Cymbals. The lyrics "Do-mi-ne" are visible under the vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *molto*, *mp*, *sub. lontano*, *ritornello*, *ppp*, *lento*). The score is divided into sections labeled I, II, and III, with a box indicating a "Muta in P.H. 10 gr." (Change to P.H. 10 gr.). The score is written in a handwritten style, likely a composer's or arranger's draft.

111

111

S. solo

T. solo

S.

A.

T.

C. B.

Org.

I Timp.

II P.H. gr.

I

H

C

R

A

mp

Li-be-ra — me Do-mi-ne — De-us

P

Li-be-ra me Do-mi-ne — Li-be-ra — me Do-mi-ne

Li-be-ra — me Do-mi-ne — Do-mi-ne —

P

poco a poco crescendo ed affrettando----->

Handwritten musical score for a vocal and instrumental ensemble. The score is written on multiple staves, including vocal parts (Soprano, Tenor, Alto, Tenor, Bass) and instrumental parts (Organ, Timpani, Percussion, Horns, Clarinets, Bassoons, and Double Basses). The tempo and dynamics markings are "poco a poco crescendo ed affrettando" and "mp" (mezzo-piano). The lyrics are "Li-be-ra-me Do-mi-ne Li-be-ra-me". The score includes various musical notations such as notes, rests, and dynamic markings. The page number is -89-.

Vocal Parts:

- S. solo:** Soprano solo part, lyrics: Li-be-ra-me Do-mi-ne Li-be-ra-me
- T. solo:** Tenor solo part, lyrics: Li-be-ra-me Do-mi-ne Li-be-ra-me
- S.:** Soprano part, lyrics: Do-mi-ne Li-be-ra-me
- A.:** Alto part, lyrics: Do-mi-ne Li-be-ra-me
- T.:** Tenor part, lyrics: Do-mi-ne Li-be-ra-me
- B.:** Bass part, lyrics: Do-mi-ne Li-be-ra-me

Instrumental Parts:

- Org.:** Organ part, lyrics: Do-mi-ne Li-be-ra-me
- Timp.:** Timpani part, lyrics: Do-mi-ne Li-be-ra-me
- Perc.:** Percussion part, lyrics: Do-mi-ne Li-be-ra-me
- H.:** Horns part, lyrics: Do-mi-ne Li-be-ra-me
- C.:** Clarinets part, lyrics: Do-mi-ne Li-be-ra-me
- B.:** Bassoons part, lyrics: Do-mi-ne Li-be-ra-me
- D.B.:** Double Basses part, lyrics: Do-mi-ne Li-be-ra-me

Page Number: -89-

MOLTO APPASSIONATO (J. 96)

Fag. $\frac{1}{2}$ $\frac{2}{2}$ f

Molto Appassionato (J. 96)

S. ff
Do — mi — ne — Li — be — ra — me — Do — mi — ne — Li — be — ra — me

T. ff
Do — mi — ne — Li — be — ra — me — Do — mi — ne — Li — be — ra — me

O S. f
Li — be — ra — me — Do — mi — ne — Li — be — ra — me Do — mi — ne — De — us

A. f
Li — be — ra — me — Do — mi — ne — Li — be — ra — me Do — mi — ne — De — us

O T. f
Li — be — ra — me — Do — mi — ne — Li — be — ra — me Do — mi — ne — De — us

U B. f
Li — be — ra — me — Do — mi — ne — Li — be — ra — me Do — mi — ne — De — us

Org. f

I Timp. mf 12. 13. 14. 15.

II Piali Pic. f (div.) (div.) (div.) (div.)

I f (div.)

II f (div.)

C f (div.)

R f (div.)

A f (div.)

Alto Fatti

simile simile simile

1. 2. 3. 4.

ARDENTE - poco a poco affrettando

Fag. 1 2 **121** *(a2)* 1. 2. 3. 4.

Cr. $\frac{1}{2}$ $\frac{3}{4}$ *f* # $\frac{1}{2}$ $\frac{3}{4}$

S. solo **121** *Ardente - poco a poco affrettando*

T. solo *Li be ra me*

S. *Li be ra me*

A. *Li be ra me*

T. *Li be ra me*

B. *Li be ra me*

Org.

I Timp. *Sempre 16. crescendo*

II PH. *div.* *simile*

I *div.* *simile*

II *div.* *simile*

C *div.* *simile*

R *div.* *simile*

A *div.* *simile*

(♩ = 120 / sempre crescendo ed affrettando) - - - - -

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, including woodwinds, strings, brass, and vocal parts.

Woodwinds:

- Fag. (Bassoon): 1/2
- Cr. (Cornet): 1/2, 3/4

Vocal Soloists:

- S. sol. (Soprano soloist): 1/2
- T. sol. (Tenor soloist): 1/2

Chorus:

- S. (Soprano): 1/2
- A. (Alto): 1/2
- T. (Tenor): 1/2
- B. (Bass): 1/2

Orchestra:

- Org. (Organ): 1/2
- I Tim. (First Timpani): 1/2
- II Phi. (Second Philharmonic): 1/2
- I (First Violin): 1/2
- II (Second Violin): 1/2
- C. (Violoncello): 1/2
- R. (Double Bass): 1/2
- A. (Acoustic Guitar): 1/2

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo and performance instructions are indicated at the top: (♩ = 120 / sempre crescendo ed affrettando). The score is divided into measures, with measure numbers 9, 10, 11, and 12 visible at the bottom.

ALLEGRO DECISO (♩ = 138)

Handwritten musical score for a symphony, featuring multiple staves for various instruments and voices. The score is written in a complex, handwritten style, likely a composer's or arranger's manuscript. The instruments and voices included are:

- Flg. 2 (Flute 2)
- Cfag. (Cello/Double Bass)
- Cr. (Clarinet)
- Trbe 1/3 (Trumpet 1/3)
- Trbni 1/3 (Trumpet 1/3)
- S. Solo (Soprano Solo)
- T. Solo (Tenor Solo)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- U. B. (Upper Bass)
- Org. (Organ)
- I. Timp. (I. Timpani)
- II. PHH. (II. Percussion/Horn)
- I. (I. Horn)
- U. (Upper Horn)
- R. (Right Horn)
- A. (Left Horn)

The score is divided into measures, with some measures marked with "131". The tempo is indicated as "Allegro Deciso (♩ = 138)". The dynamics range from "ff" (fortissimo) to "mf" (mezzo-forte). The score includes various musical notations, including notes, rests, and articulation marks.

GRANDIOSO (♩ = 120)

poco a poco allargando

(141) (♩ = 88) sempre allargando

Full orchestral score for **GRANDIOSO (♩ = 120)**, featuring a vocal solo and a full choir. The score is marked **poco a poco allargando** and includes a section marked **(141) (♩ = 88) sempre allargando**.

Vocal Solo:

- S. solo:** Soprano solo part.
- T. solo:** Tenor solo part.

Choir:

- O. S.:** Organ Solo.
- R. A.:** Alto.
- O. T.:** Tenor.
- U. B.:** Bass.

Orchestra:

- Org.:** Organ.
- I Timp.:** First Timpani.
- II Camp.:** Second Cymbal.
- i:** Violins.
- II:** Violas.
- C:** Cellos.
- R:** Double Basses.
- A:** Contrabass.

The score includes various musical notations such as **ff** (fortissimo), **fff** (fortississimo), **uniss.** (unison), and **sempre crescendo**. The tempo markings are **GRANDIOSO (♩ = 120)** and **(141) (♩ = 88) sempre allargando**.

(sempre allargando)..... SOSTENUTO (♩ N 68) *(lunga) possibile sffz*

Fag. 1/2 Cfg. *(23)*

Cr. *(lunga) poss. sffz*

Trbe 1/3 *(lunga) poss. sffz*

Tbini 1/3 *(lunga) poss. sffz*

S. solo *ce A men* *(lunga)*

T. solo *ce A men* *(lunga)*

O. S. *ce A men* *(lunga) possibile*

O. A. *ce A men* *(lunga)*

O. T. *ce A men* *(lunga)*

U. B. *ce A men* *(lunga)*

Org. *(lunga) possibile sffz*

T. Imp. *sffz (l.v.)*

II Camp. *(lunga) possibile sffz*

I *(lunga) possibile sffz*

U *(lunga) possibile sffz*

R *(lunga) possibile sffz*

A *(lunga) possibile sffz*

96-

FINE
 (N 735)
 (N 3045)

S. N. Nichifor

Bucuresti
 5. VII. 19
 orchestra
 8. VII. 1990
 (Prima Bras
 24. VII. 1991
 Bucuresti)

SERBAN NICHIFOR

REQUIEM

FOR UKRAINIAN MARTYRS

2022

- 1.) Perdonaci la guerra, Signore - Preghiera per la Pace di S.E.R. Domenico Battaglia, Arcivescovo di Napoli – *p. 01***
- 2.) Prayer – Act of Consecration of Humanity, and Ukraine, and Russia to the Immaculate Heart of Mary, Vatican, 25 March 2022 – *p. 13***
- 3.) Libera me, Domine – *p. 18***
- 4.) In Paradisum – *p. 21***

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PERDONACI LA GUERRA, SIGNORE
 - preghiera per la pace di S. E. R. Monsignor Domenico Battaglia,
 Arcivescovo di Napoli -

Pioso

**Musica di
Serban Nichifor**

mp $\text{♩} = 54$

Soprano

Per - do - na - ci la guer-ra Signo-re Per - do - na - ci la guer-ra Si-gno-re

Organo

mf

mf

mf

≡

Soprano

5

Si gno - re Ge su Cris - to Fi - gli - o di Di - o ab-bi mi - se - ri - cor - di - a - di

Organo

7

Soprano

noi pec-ca-to - ri Signo-re Ge - su na - to sot - to le bom-be di Ki - ev ab - bi pi - e - ta di noi

Organo



10

Soprano

mf

Si gno - re Ge su mor - to in bra - ci - o

Organo

f

12

Soprano

al-la mam-ma in un bun - ker di Khar - kiv ab bi pi - e - ta di noi Sigmo-re Ge-

Organo

Measures 12-14. Soprano: al-la mam-ma in un bun - ker di Khar - kiv ab bi pi - e - ta di noi Sigmo-re Ge-. Organ: Accompaniment in both hands.



15

Soprano

- su man da - to vem - te - ne al fron - te ab bi pi - e - ta - di noi Sig

Organo

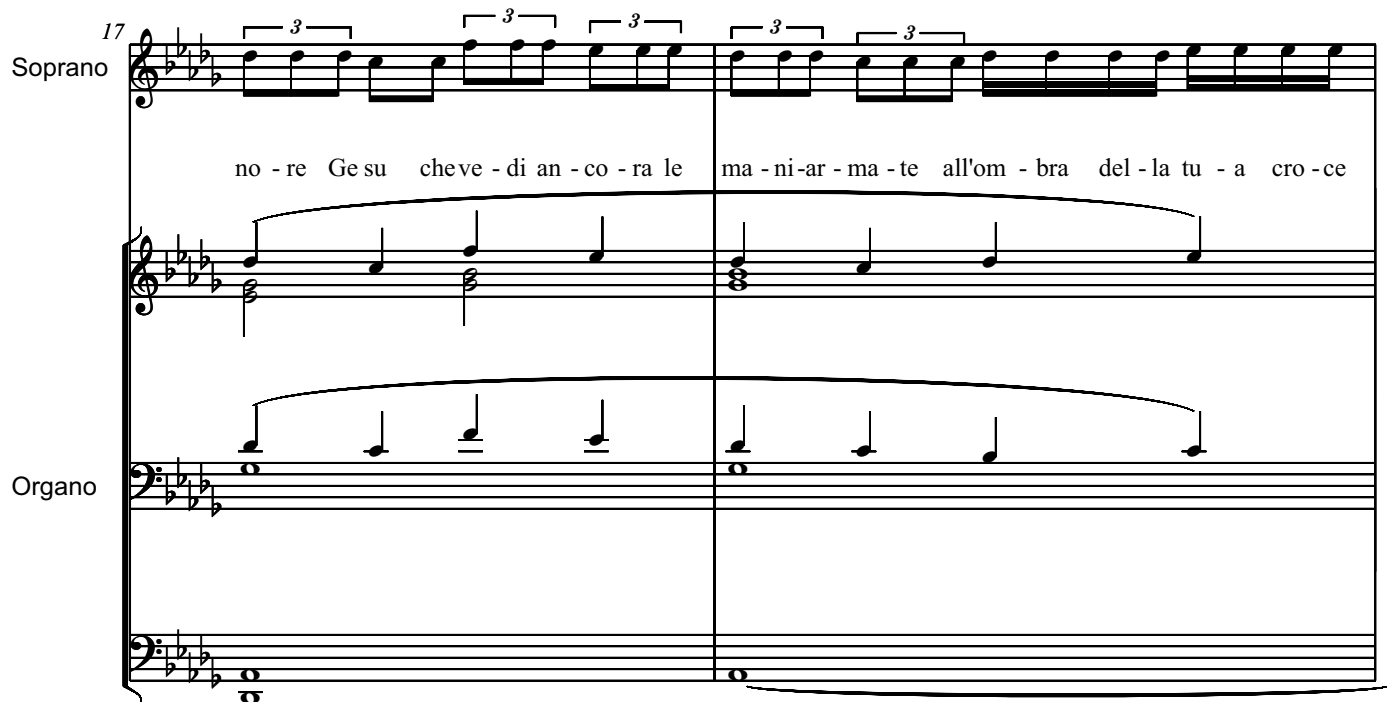
Measures 15-16. Soprano: - su man da - to vem - te - ne al fron - te ab bi pi - e - ta - di noi Sig. Organ: Accompaniment in both hands.

17

Soprano

no - re Ge su che ve - di an - co - ra le ma - ni - ar - ma - te all'om - bra del - la tu - a cro - ce

Organo



19

Soprano

ab - bi - pi - e - ta di noi Par - do - na - ci Sig - no - re

Organo



Recitando

21

Soprano

Organo

$\text{♩} = 80$ se non contenti dei chiodi con i quali trafiggemmo la tua mano,

ff *f* *ff* *f*

continuiamo ad abbeverarci al sangue dei morti dilaniati dalle armi.

The musical score consists of three staves. The top staff is for Soprano, the middle for Organ, and the bottom for Bass. The Soprano part begins with a rest, followed by a melodic line with a slur and a fermata. The Organ part features a complex chordal texture with a slur and a fermata. The Bass part has a melodic line with a slur and a fermata. The score is divided into two measures by a vertical line.

Perdonaci, se queste mani che avevi creato per custodire, si sono trasformate in strumenti di morte.

26

Soprano

Organo

fff

mp

mp



29

Soprano

Organo

Perdonaci, Signore, se continuiamo ad uccidere nostro fratello,

mp

mp

mf

se continuiamo come Caino a togliere le pietre dal nostro campo per uccidere Abele. Perdonaci, se continuiamo

33

Soprano

affrettando

Organo

mf

f



a giustificare con la nostra fatica la crudeltà,

se con il nostro dolore legittimiamo l'efferatezza

$\text{♩} = 86$ $\text{♩} = 90$

36

Soprano

Organo

f *ff*

f *ff*

Tempo Primo

dei nostri gesti. $\text{♩} = 74$ $\text{♩} = 60$ $\text{♩} = 54$

Cantando

41 Soprano

mf Per - do - na - ci la guer-ra Si-gno-re

Organo

f *mf*

allargando *f* *mf*

47 Soprano

Per - do - na - ci la guer - ra Si - gno - re

Si - gno - re Ge - su Cris - to

Organo

49

Soprano

Fi - gli - o di Di - o, ti im - plo - ria - mo! Fer - ma la ma - no di Ca - i - no! Il

Organo

Measures 49 and 50. The Soprano part has a melodic line with triplets. The Organ part has a sustained chord in the right hand and a bass line in the left hand.



51

Soprano

- lu - mi - na la no - stra cos - cien - za, non st - a fat - ta la no - stra vo - lon - ta

Organo

Measures 51 and 52. The Soprano part continues the melodic line with triplets. The Organ part continues the harmonic support.

allargando

Implorante

53

Soprano

non ab - ban - do - nar-ci al no - stro a-gi - re! Fer - ma-ci Sig - no - re! Fer - ma - ci!

Organ

ff

ff

ff



55

Soprano

E quan - do av - rai fer - ma - to la ma - no di Ca - i - no, ab - bi cu - ra

Organo

57

Soprano

an - che di lui. E no - stro fra - tel - lo. O Sig no - re, po - ni un fre - no

Organo



poco animando

59

Soprano

al - la vi - o len - za! Fer - ma - ci Sig - no - re! Fer - ma ci Si gno - re

Organo

$\text{♩} = 60$ $\text{♩} = 70$ $\text{♩} = 80$

ff

allargando

63

Soprano

fff

Fer - ma - ci Si - gno - re, Si - gno re Fer - ma - - ci!

ff *fff*

Organo

f *ff* *fff*

4-IV-2022

26

35

= 30

allargando

24-III-2022

Prayer to the Immaculate Heart of Mary
Act of Consecration of Russia and Ukraine to the immaculate Heart of Mary,
Vatican, 25 March 2022

Prière au Coeur Immaculé de Marie

Reçois, ô Mère, notre supplique.

Toi, étoile de la mer, ne nous laisse pas sombrer dans la tempête de la guerre.

Toi, arche de la nouvelle alliance, inspire des projets et des voies de réconciliation.

Toi, "terre du Ciel", ramène la concorde de Dieu dans le monde.

Éteins la haine, apaise la vengeance, enseigne-nous le pardon.

Libère-nous de la guerre, préserve le monde de la menace nucléaire.

Reine du Rosaire, réveille en nous le besoin de prier et d'aimer.

Reine de la famille humaine, montre aux peuples la voie de la fraternité.

Reine de la paix, obtiens la paix pour le monde.

Preghiera al Cuore Immacolato di Maria

Accogli, o Madre, questa nostra supplica.

Tu, stella del mare, non lasciarci naufragare nella tempesta della guerra.

Tu, arca della nuova alleanza, ispira progetti e vie di riconciliazione.

Tu, "terra del Cielo", riporta la concordia di Dio nel mondo.

Estingui l'odio, placa la vendetta, insegnaci il perdono.

Liberaci dalla guerra, preserva il mondo dalla minaccia nucleare.

Regina del Rosario, ridesta in noi il bisogno di pregare e di amare.

Regina della famiglia umana, mostra ai popoli la via della fraternità.

Regina della pace, ottieni al mondo la pace.

Prayer to the Immaculate Heart of Mary

O Mother, hear our prayer.

Star of the Sea, do not let us be shipwrecked in the tempest of war.

Ark of the New Covenant, inspire projects and paths of reconciliation.

Queen of Heaven, restore God's peace to the world.

Eliminate hatred and the thirst for revenge, and teach us forgiveness.

Free us from war, protect our world from the menace of nuclear weapons.

Queen of the Rosary, make us realize our need to pray and to love.

Queen of the Human Family, show people the path of fraternity.

Queen of Peace, obtain peace for our world

Rugaciune catre Inima Neprihanita a Mariei

Primește, o, Mamă, această rugămintă a noastră:

Tu, Steaua mării, nu ne lăsa să naufragiem în furtuna războiului;

Tu, Chivotul Noului Legământ, inspiră planuri și căi de împăcare;

Tu, „Pământ ceresc”, instaurează din nou armonia lui Dumnezeu în lume;

Stinge ura, potolește răzbunarea, învață-ne iertarea;

Eliberează-ne de război, apără lumea de amenințarea nucleară;

Regina Sfântului Rozariului, reținește în noi nevoia de a ne ruga și de a iubi;

Regina familiei umane, arată popoarelor calea fraternității;

Regina păcii, dobândește lumii pacea!

Act of Consecration of humanity,
and Russia and Ukraine in particular,
to the Immaculate Heart of Mary,
Vatican, Friday 25 March 2022

PRAYER

for reciter and electronic organ
Dedicated to Father Nicolae Farcas

Pioso

Serban Nichifor

Reciter: PRAYER (page 3)

♩ = 40 Midi 50: String Ensemble 2

mp

sempre estatico, immateriale, legatissimo

Midi 34: Electric Bass (finger)

mf



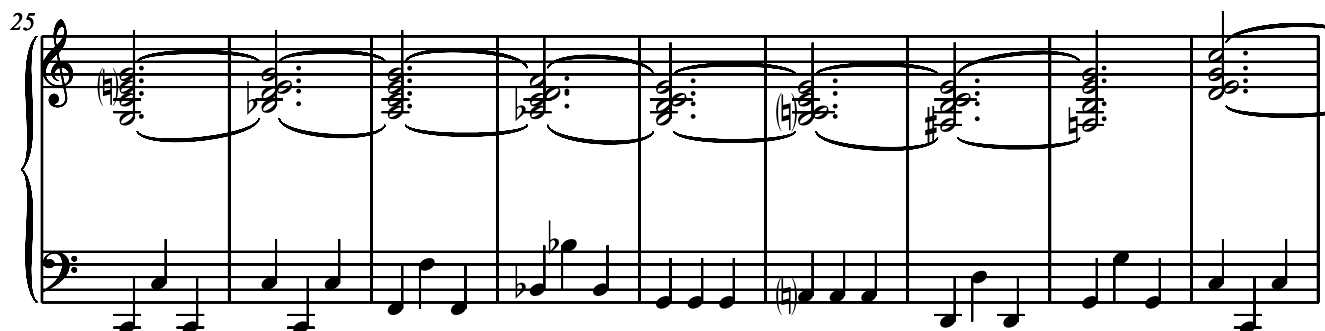
8



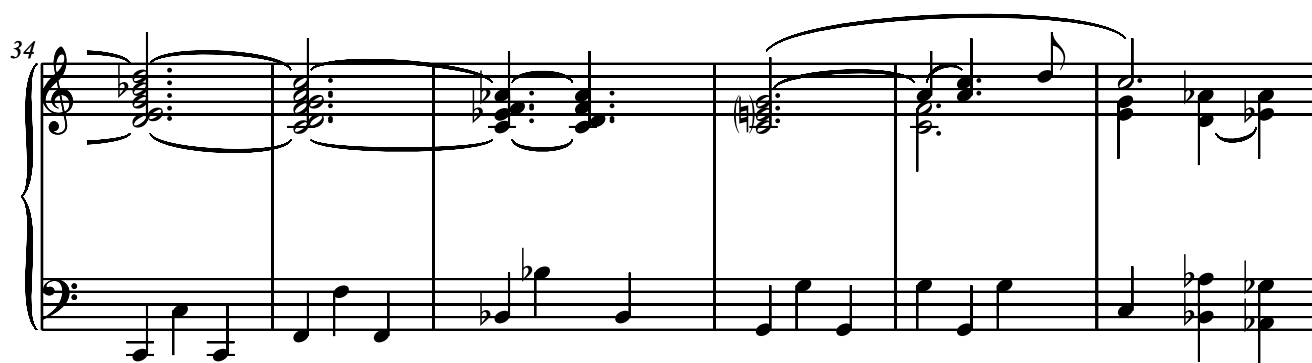
17



25



34

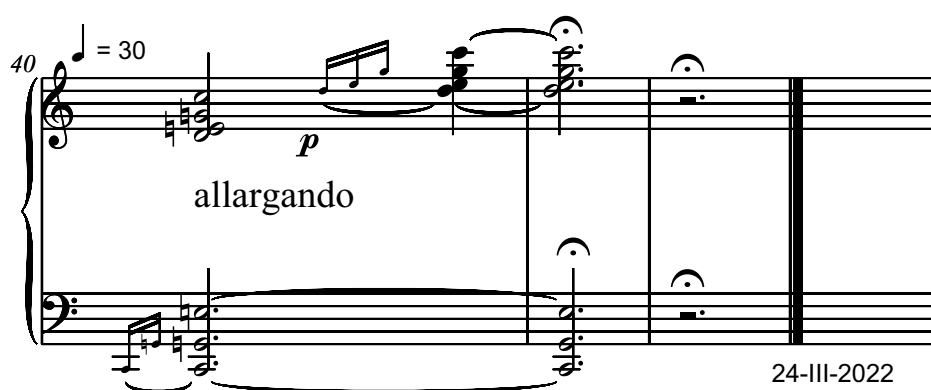


40

$\text{♩} = 30$

p

allargando



24-III-2022

LIBERA ME for Strings

Pioso

Serban Nichifor

VIOLINI I & II (mid 50)

VIOLE & CELLI (mid 50)

BASSI (mid 34)

Pizz

12

18

23

$\text{♩} = 60$

23

24

25

26

27

30

30

31

32

33

34

38

38

39

40

41

42

System 1 (Measures 42-47): Treble clef staff shows a melodic line with a long slur. Bass clef staff shows a sustained chordal accompaniment. A third staff at the bottom has a single-note bass line.

48

System 2 (Measures 48-54): Treble clef staff shows a melodic line with a long slur. Bass clef staff shows a sustained chordal accompaniment. A third staff at the bottom has a single-note bass line.

55

System 3 (Measures 55-60): Treble clef staff shows a melodic line with a long slur. Bass clef staff shows a sustained chordal accompaniment. A third staff at the bottom has a single-note bass line. The system ends with a double bar line and the date 9-IV-2022.

rall.

9-IV-2022

**Dedicated to Glorious Ukrainian Martyrs,
Victims of Russia's invasion, 2022**

IN PARADISUM
for Soprano (or Tenor) and Piano (or Organ)

Andante contemplativo, immateriale

Serban Nichifor

$\text{♩} = 74$

mp

mf *dolcissimo, quasi pregando*

4

In pa - ra - di - sum

7

de du cant te An ge-li in tu - o - ad -

10

- ven tu sus - ci - pi - ant Mar - ty - res et per - du - cant te in

13

ci - vi - ta - tem sanc - tam Je - ru - sa - lem Je -

16

- ru - - sa - lem

19

Cho - rus An - ge-

22

- lo - rum te sus - ci - pi - at, et cum La - za - ro

24

quon - dam pau - pe re, ae - ter - nam ha - be - as,

26

ae - ter - nam ha - be - as re - - qui em, re -

30

$\text{♩} = 64$ $\text{♩} = 54$ $\text{♩} = 30$

- qui - em

rall

19-III-2022

IN PARADISUM

In Paradisum: deducant te Angeli: in tu-o adventu suscipiant te Martyres, et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

BUCURĂ-TE, REGINĂ

- coral -

Andantino molto cantabile (♩ ≈ 68)

Soprano Solo
ossia
Tenore Solo

Organo

mp dolce e semplice

S./T. *mf espressivo*

Bu - cu - ră - te Re - gi - nă -, Mai - ca Mi - lei și via - ta -,

Org.

S./T.

mîn - gî - ie - nea și nă - dej - dea noas - tră, bu - cu - nă - te ! Că - tre

Org.

S./T.

ti - ne stri - găm, sur - ghiu - ni - tu - fi ai E - vei -, Că - tre ti - ne sus - pi -

Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

*)
 ossia

Sibian Nichifor

București, 27-29-IX-1989



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: SABAM - IPI code of the artist : I-000391194-0

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm>

About the piece



Title: Santo Domingo / San Domenico / Sfinte Dominic [for Children's Choir (S) and Organ (or Piano)]

Composer: Nichifor, Serban

Copyright: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Children choir and piano,guitar

Style: Christian

Serban Nichifor on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

**SAN DOMENICO
SANTO DOMINGO
SFINTE DOMINIC**

per Soprano (Bambini) ed Organo (ossia Piano)

Poem in Romanian by
Father Alexandru Suceu
Music by
Serban Nichifor
22-XII-1987

Dolcissimo e Semplice

$\text{♩} = 66$ $\text{♩} = 58$

(in 2)

mf

poco rall.

$\text{♩} = 66$ *mf*

1. Sfin - te Do - mi - nic, noi as - tazi Ne ru - gal l'al - tau al
2. Pe - pa - mant ai fost - e - xem - plu, ti'ai pas - trat me - reu in - har
3. Ai iu - bit cu u - mi - lin - ta Pe - I - sus si'ai tai - pa - rinti
4. Tu ne esti pa - tron in ce - ruri Esti a - proa - pe de I - sus

a tempo

Fa din ce - ruri sa co - boa - re Pen - tru toti lu -
 Su - fle - tul ti'a fost un tem - plu I - ni - ma ti'a
 Ai fost ta - re in cre - din - ta Ai ur - mat me -
 Lan - ga tro - nul Prea - cu - ra - tei Esti fe - ri - ce

- mi - na, har! Noi co - pi - ii toti do - rim Ca sa mer - gem
 fost al - tar
 - reu pe sfinti
 de - ne - spus

pe'a ta ur - ma Pe I - sus ca sa'l slu - jim Pa - na'n cli - pa

cea din ur - ma. Pa - na'n - cli - pa - cea din ur - - - ma!

poco rall. allargando *f*

— 22-XII-1987

Serban Nichifor

Motto (signe d'identification): "Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care ești în ceruri, sfințească-se Numele Tău; vie împărăția Ta, facă-se voia Ta, precum în cer așa și pe pământ. Pîinea noastră cea spre ființă, dă-ne-o nouă astăzi; și ne iartă nouă greșelile noastre, precum și noi iertăm greșiților noștri. Și nu ne duce pe noi în ispită, ci ne izbăvește de cel viclean. Că a Ta este împărăția, și puterea, și slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

REFRAINS en hébraïque ("Adónaï"), en arménien ("Hair mér"), en grecque ("Πάτερ ἡμῶν" = "Páter imón"), en latin ("Pater noster"), en italien ("Padre nostro"), en roumain ("Tatăl nostru"), en français ("notre Père"), en allemand ("unser Vater"), en flamand ("onze Vater"), en anglais ("our Father"), en hongrois ("mi Atyánk") et en russe ("otsche Nas").

Motto di riconoscimento: "Liber generationis Iesu Christi
filii David, filii Abraham."

Durata: ~3'40"

Premiul de Compunție,
Y. H. Lăva (Rep. Cehia),
1995

"TATĂL NOSTRU" ("PADRE NOSTRO")

per coro di bambini "a cappella"

Lontano e fluido, poco rubato (♩ ~ 66)

Serban Nichifor

Handwritten musical score for the first system of "Tatăl nostru". It features three staves: Soprano (S.), Alto (A.), and Bass (B.). The time signature is 3/4. The Soprano part begins with a treble clef and a key signature of one flat (Bb). The Alto and Bass parts begin with a bass clef. The Soprano part has a melodic line with a slur and a crescendo hairpin. The Alto part has a melodic line with a slur and a crescendo hairpin. The Bass part has a melodic line with a slur and a crescendo hairpin. The lyrics "Ta" and "tăe" are written under the Bass staff.

Handwritten musical score for the second system of "Tatăl nostru". It features three staves: Soprano (S.), Alto (A.), and Bass (B.). The time signature is 3/4. The Soprano part has a melodic line with a slur and a crescendo hairpin. The Alto part has a melodic line with a slur and a crescendo hairpin. The Bass part has a melodic line with a slur and a crescendo hairpin. The lyrics "nos" and "tru" are written under the Bass staff. A box containing the number "11" is placed above the Soprano staff.

Handwritten musical score for the third system of "Tatăl nostru". It features three staves: Soprano (S.), Alto (A.), and Bass (B.). The time signature is 3/4. The Soprano part has a melodic line with a slur and a crescendo hairpin. The Alto part has a melodic line with a slur and a crescendo hairpin. The Bass part has a melodic line with a slur and a crescendo hairpin. The lyrics "nos" and "tru" are written under the Bass staff.

21

mp in rilievo, pioso

S. *pp* Sfin-⁴ teas-că-se-nu-mă-le ³ Tău, Fa-că-se

Ms. *mp in rilievo, pioso* Ca-re-le-ști în ce-ruri A

A. *mp in rilievo, pioso* Ta-tal nos-tru A Vre-împărăția Ta A

piu mf *P* *mp*

S. Vo-ia Ta, precum în cer A Dă-mo-³

Ms. *piu mf* *poco* *mp in rilievo* , precum în cer a-șa și pe pă-mînt Pri-mea noastră cea spre fi-in-ță

A. *piu mf* *P* , precum în cer a-șa și pe pă-mînt A

31

mp in rilievo *mp* *mp espressivo*

S. no-ua astăzi și ne iar-tă no-ua gre-se-li-le noastre A

Ms. *1 solo* *P* *mp* *mp* no-ua gre-se-li-le, precum și noi ier-tăm gre-si-ti-lor noș-tri, Și nu ne

l'altri *P* *mp* *mp* no-ua gre-se-li-le, precum și noi ier-tăm gre-si-ti-lor noș-tri

A. *mp* și ne. iar-tă no-ua gre-se-li-le, precum și noi ier-tăm A

P liscio 41 *P cantabile*

S. *du-ce pe noi-mis pi-tă*
Ta-tăl nos-tru, Pădre

Ms. *Isola*
ralto
mp
Ci-me iz-bă-veș-te de al-vi-clare

A. *pp*

Tutti *pp*

S. nos-tro, on-ze Va-der, our Fa-ther, A-do-nai, ot-ce Naș, Ta-tăl nos-tru, Pă-ter

Ms. (tutti)

A.

51 *mp*

1. *i-món Pa-ter nos-ter, no-tre Pă-re, un-ser Va-ter, mi Ác-tyank, Hăir*

2. *i-món Pa-ter i-món, Hăir mer, mi Ác-tyank, un-ser Va-ter*

Ms. *mp espressivo*
Ta-tăl nos-tru

A. *mp espressivo*
Ta-tăl nos-tru Ta-tăl

poco a poco animando... →

2/4

S.
 1. mer - Pa - ter i - mōn
 2. me - tre Pēre Ta - tōl nos - tui - , nos - tui - si pu -

Ms.
 Ta - tōl nos tui - , Că a Ta es - te în - pă - ră - ti - a

A.
 nos - tui Ta - tōl nos tui - , Că a Ta es - te în - pă - ră - ti - a

p

poco a poco animando... → **Sub. Tempo I (La 66)**

[61]

2/4

S.
 1. si
 2. te - rea

Ms.
 1. 3
 2. 4

A.
 1. 3
 2. 4

mp *molto* *ff* *grasigido!* *p espressivo* *subito* *poco*

si *sla - va în veii!* *în veii!* *în veii!* *ve*

Handwritten musical score for four staves (1, S, 2, Ms, A). The score includes dynamic markings (poco, mp, PP, min), articulation (accents), and a rehearsal mark [71]. The notation is in treble clef with a key signature of one sharp (F#).

Staff 1: *poco* *mp* [71] *PP*

Staff S: *A* *min* *poco* *mp* *PP* *poco*

Staff 2: *min* *A* *poco*

Staff Ms: *poco* *mp* *PP* *poco*

Staff A: *poco* *mp* *PP* *poco*

Below the staves, there are empty staves and a double slash indicating a section break.

Handwritten musical score for four staves (1, S, 2, Ms, A). The score includes dynamic markings (P, min), articulation (accents), and the word *perdendosi* written above the staves. The notation is in treble clef with a key signature of one sharp (F#).

Staff 1: *perdendosi*

Staff S: *P* *perdendosi*

Staff 2: *min* *P* *perdendosi*

Staff Ms: *min* *P* *perdendosi*

Staff A: *min* *A* *min* *perdendosi*

Below the staves, there are empty staves and a double slash indicating a section break.

(P.A. - 8-VII-91, Concert 2
Ateneul Român)

Urban Nichifor, 30-IV-1991

(N 3'40")

Serban Nichifor

Motto (signe d'identification): "Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care ești în ceruri, sfințească-se Numele Tău; vie împărăția Ta, facă-se voia Ta, precum în cer așa și pe pământ. Pîinea noastră cea spre ființă, dă-ne-o nouă astăzi; și ne iartă nouă greșelile noastre, precum și noi iertăm greșiților noștri. Și nu ne duce pe noi în ispită, ci ne izbăvește de cel viclean. Că a Ta este împărăția, și puterea, și slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

REFRAINS en hébraïque ("Adónaï"), en arménien ("Hair mér"), en grecque ("Πάτερ ἡμῶν" = "Páter imón"), en latin ("Pater noster"), en italien ("Padre nostro"), en roumain ("Tatăl nostru"), en français ("notre Père"), en allemand ("unser Vater"), en flamand ("onze Vater"), en anglais ("our Father"), en hongrois ("mi Áotyank") et en russe ("otsche Naš").

Motto di riconoscimento: "Liber generationis Iesu Christi
filii David, filii Abraham."

Durata: ~3'40"

Premiul di Compenție,
Y. H. Lăva (Rep. Cehia),
1995

"TATĂL NOSTRU" ("PADRE NOSTRO")

per coro di bambini "a cappella"

Lontano e fluido, poco rubato (♩ ~ 66)

Serban Nichifor

Handwritten musical score for the first system of "Tatăl nostru". It features three staves: Soprano (S.), Alto (A.), and Bass (B.). The time signature is 3/4. The Soprano part begins with a treble clef and a key signature of one flat (B-flat). The Alto and Bass parts begin with a bass clef. The Soprano part has a dynamic marking of *pp* *liscio* and a tempo marking of *d'al niente*. The Alto and Bass parts have a dynamic marking of *p* and a tempo marking of *dolce*. The lyrics "Ta" and "tăe" are written below the Bass staff.

Handwritten musical score for the second system of "Tatăl nostru". It features three staves: Soprano (S.), Alto (A.), and Bass (B.). The time signature is 3/4. The Soprano part has a dynamic marking of *p cantabile* and a tempo marking of *pp*. The Alto and Bass parts have a dynamic marking of *pp*. The lyrics "nos" and "tru" are written below the Bass staff. A box containing the number 11 is located above the Soprano staff.

Handwritten musical score for the third system of "Tatăl nostru". It features three staves: Soprano (S.), Alto (A.), and Bass (B.). The time signature is 3/4. The Soprano part has a dynamic marking of *p cantabile* and a tempo marking of *pp*. The Alto and Bass parts have a dynamic marking of *p cantabile*. The lyrics "nos" and "tru" are written below the Bass staff.

21

mp in rilievo, pioso

S. *pp* Sfin-⁴ teas-că-se-nu-mă-le ³ Tău, Fa-că-se

Ms. *mp in rilievo, pioso* Ca-re-le-ști în ce-ruri A

A. *mp in rilievo, pioso* Ta-tal nos-tru A Vre-împărăția Ta A

piu mf *P* *mp*

S. Vo-ia Ta, precum în cer A Dă-mo-³

Ms. *piu mf* *poco* *mp in rilievo* , precum în cer a-șa și pe pă-mînt Pri-mea noastră cea spre fi-in-ță

A. *piu mf* *P* , precum în cer a-șa și pe pă-mînt A

31

mp in rilievo *mp espressivo*

S. *P* no-ua astăzi și ne iar-tă no-ua gre-se-li-le noastre A

Ms. *1 solo* *P* *mp* *mp* no-ua gre-se-li-le, precum și noi ier-tăm gre-si-ti-lor noș-tri, Și nu ne

l'altri *P* *mp* *mp* no-ua gre-se-li-le, precum și noi ier-tăm gre-si-ti-lor noș-tri

A. *mp* și ne. iar-tă no-ua gre-se-li-le, precum și noi ier-tăm A

P discio 41 *P cantabile*

S. *du-ce pe noi în is-pi-tă*

Ms. *Isolo* *Alto* *mp* *Ci-ne iz-bă-veș-te de cul-vi-cean.* *Ta-tăl nos-tru, Pa-dre* *Tutti P cantabile* *Pa-ter nos-*

A. *P discio* *P discio* *pp*

S. *nos-tru, on-ze Va-der, our Fa-ther, A-do-năi, ot-ce Naș, Ta-tăl nos-tru, Pa-ter*

Ms. *ter, no-tre Père, un-ser Va-ter, mi Áo-tyank, Hair mer, Pa-ter i-món, Ta-tăl nos-*

A.

51 *mp*

1 S. *i-món Pa-ter* *mp* *nos-ter, no-tre Père, un-ser Va-ter, mi Áo-tyank, Hair*

2 *i-món* *mp* *Pă-dre nos-tru, on-ze Va-ter, our Fa-ther, A-do-năi,*

1 Ms. *tru, Pă-dre nos-tru* *mp* *Pa-ter i-món, Hair mer, mi Áo-tyank, un-ser Va-ter-*

2 *tru, Pă-dre nos-tru* *mp* *ot-ce Naș, A-do-năi, our Fa-ther, on-ze*

1 A. *Tă* *mp espressivo* *tăl nos-tru-*

2 *Tă* *mp espressivo* *tăl nos-tru Tă-tăl*

- 3 -

2/4

S. 1 mer — Pa-ter i — mōn

S. 2 ot-ce Naș — , Ta-tăl nos-tru

Ms. 1 — , no-tre Père — Ta-tăl nos-tru — , nos-tru

Ms. 2 Va-der — , Pa-dre nos-tro, Ta-tăl nos-tru — , nos-tru

A. 1 Ta — tăl nos tru — , Că a Ta es-te îm-pă-ră-ti — a

A. 2 nos-tru Ta — tăl nos tru — , Că a Ta es-te îm-pă-ră-ti — a

S. 1 si și slă-va în ve-ci!

S. 2 si și slă-va în ve-

Ms. 1 te — rea — în ve-ci!

Ms. 2 te — rea — în ve-

A. 1

A. 2

- 4 -

Poco Animato (♩ = 80), con dolcezza

N.B. - Variantă la pag. 5 bis

Handwritten musical score for Soprano (S.), Mezzo-Soprano (Ms.), and Alto (A.) voices. The score is divided into two systems, each with four staves (S. 1, S. 2, Ms. 1, Ms. 2, A. 1, A. 2).

First System:

- Staff 1 (S. 1):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco mp*. A box with the number **71** is present.
- Staff 2 (S. 2):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco mp*. A note with a circled 'x' and 'in 2' is present.
- Staff 3 (Ms. 1):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco mp*.
- Staff 4 (Ms. 2):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco mp*.
- Staff 5 (A. 1):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco mp*.
- Staff 6 (A. 2):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco mp*.

Second System:

- Staff 1 (S. 1):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco a poco decrescendo*.
- Staff 2 (S. 2):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco a poco decrescendo*.
- Staff 3 (Ms. 1):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco a poco decrescendo*.
- Staff 4 (Ms. 2):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco a poco decrescendo*.
- Staff 5 (A. 1):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco a poco decrescendo*.
- Staff 6 (A. 2):** Melody line with notes G4, A4, B4, C5. Dynamics: *poco a poco decrescendo*.

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features the page number **- 5 -**.

Sempre decrescendo

81

S. 1. *A - min* *A - min* *A - min*

2. *min* *A - min* *A* *A*

Ms. 1. *min* *A - min* *A* *A*

2. *A - min* *A - min* *A - min* *A - min*

A. 1. *A - min*

2. *min* *A - min* *A* *A*

Sempre poco a poco decrescendo

S. 1. *pp* *A* *min* *A* *min* *A* *min*

2. *pp* *A* *A* *A*

Ms. 1. *pp* *A* *A* *A*

2. *pp* *A* *min*

A. 1. *pp* *A* *min* *A* *min*

2. *pp* *A* *A* *A*

Dedicated To The Holy Father POPE FRANCIS
TE DEUM
for Mixed Choir and Organ

Maestoso

Serban Nichifor

1.) TE DEUM

♩ = 60

SA

TB

Org

ff

ff

fff

Te De - un Te De - un

SA
Te De - um lau da - mus: te Do - mi - num con - fi te - rum Te ae - ter - num Pa - trem

TB

Org

12
SA
om - nis ter - ra ve - ne ra - tur. unis.

TB
Ti - bi om - nes An ge - li, ti - bi cae - li et

Org

S Solo

16

SA

Ti-bi Cheru - bim et Se-ra-phim in - ces - sa-bi-li

TB

u-ni - verse Potes - ta - tes

Org

mf

mf

SA Tutti

21

SA

vo-ce pro - cla - mant: San - ctus, San - ctus, San - ctus Do - mi - nus

TB Tutti

ff

ff

ff

Org

ff

25

SA

De - us Sa - ba - oth. Pleni sunt caeli et ter ra ma - jesta - tis glo - ri - ae tu - ae

TB

Org

30

SA

TB

Org

36

SA

TB

Org

42

SA

TB

Org

ff Te glo - ri - o - sus A - pos to - lo - rum cho - rus

44

SA

Te pro - phe - - - ta - rum lau - da - bi - lis nu - me - rus

TB

Te pro - phe - - - ta - rum lau - da - bi - lis nu - me - rus

Org

46

SA

Te Mar ty - rum can di - da tus lau - dat e - xer ci tus Te

TB

Te Mar ty - rum can di - da tus lau - dat e - xer ci tus Te

Org

49

SA

per or - bem ter ra rum san - cta confi - te - tur Ec - - cle - si - a

TB

per or - bem ter ra rum san - cta

Org

53

♩ = 44

2.) PATREM

SA

In 2 !

TB

Org

(1-I-2019)

S Solo

58

SA *f* Pa - trem im - men - sae ma - jes - ta - tis Ve - ne - ran - dum tu - um ve - rum et

TB

Org *f*

S Tutti

63

SA *f* u ni - cum Fi - li - um San - ctum quo - que Pa ra - cli tum

TB *f* San - ctum quo - que Pa ra - cli - tum

Org

T Tutti

68

SA

Spí-ri-tum Tu Rex, Tu Rex glo - ri-ae Chri - ste

TB

Spí-ri-tum Tu Rex, Tu Rex glo - ri-ae Chri - ste

Org

SA Tutti

74

SA

Tu Pa - tri sem-pi - ter - nus es Fi - li us Tu ad li - be-

TB Tutti

TB

Org

S Solo

79

SA

- ran - dum ho - mi - nem, non hor - ru is - ti Virgi - nis u - te - rum Tu de vic - to mor - tis a -

TB

Org

84

SA

- cu - le - o, a - pe - ru i - sti cre - den ti - bus regna cae lo - rum reg - na cae - lo - -

TB

Org

S Tutti

89

SA

- rum Tu ad dex te - ram De i se - des in

TB

Org

95

SA

glo-ri a Pa - - tris

TB

In glo-ri a Pa - - tris

Org

mf

mf

ff

ff

(2-I-2019)

3.) JUDEX Deciso

193 ♩ = 96 SA

fff

TB

fff

Org

fff

fff

Ju - dex cre de - ris es - se ven tu - rus Te er - go quae su - mus,

Ju - dex cre de - ris es - se ven tu - rus Te er - go quae su - mus,

106

SA

tu - is fa - mulis sub - ve - ni, quos pre - ti - o - so san - guine red - e - mi - sti Ae - ter - na,

TB

tu - is fa - mulis sub - ve - ni, quos pre - ti - o - so san - guine red - e - mi - sti Ae - ter - na,

Org

Sempre Animando

111

SA Ae - ter na fac cum San - ctis tu - is in glo - ri - a nu - me - ra - ri

TB Ae - ter na fac cum San - ctis tu - is in glo - ri - a nu - me - ra - ri

Org

ff

ff

Allegro Ritmico et Ben Marcato
- Quasi Gridando

115

SA $\text{♩} = 104$ $\text{♩} = 110$ $\text{♩} = 120$ $\text{♩} = 130$ $\text{♩} = 140$

(3-I-2019) *fff* Sal - vum fac po - pu -

TB

Org *ff* *fff* *fff*

119

SA
- lumtu - um Do - mi - ne, et be-ne diche-re-di - ta-ti tu-ae Et re-ge e - os, et ex - tol-le il - los

TB
- - - *fff* Et re-ge e - os, et ex - tol-le il - los

Org

p. a p. accelerando

123

SA
us - que in ae - ter - num Per sin gu - los di - es be-ne - di-ci - mus te Et

TB
us - que in ae - ter - num Per sin gu - los di - es be-ne

Org

126 $\text{♩} = 144$

SA
 lau - da - mus no - men tu - um in sae - cu - lum in sae cu - lum et in

TB
 lau - da - mus no - men tu - um in sae - cu - lum in sae cu - lum et in

Org
fff

accelerando

129 $\text{♩} = 150$

SA
 sae - cu - lum saecu - li Digna - re Do - mine di - e i - stosi - ne pe - ca - to nos cus - to - di - re.

TB
 sae - cu - lum saecu - li Digna - re Do - mine di - e i - stosi - ne pe - ca - to nos cus - to - di - re.

Org

133 $\text{♩} = 154$

SA

Mise-re-re nos-tri Do - mi - ne, mi-se-re-re no - stri. Fi - at mi - - se-ri-cor-di - a tu - a

TB

Mise-re-re nos-tri Do - mi - ne, mi-se-re-re no - stri. Fi - at mi - - se-ri-cor-di - a tu - a

Org

137

SA

Do - mi - ne su - per nos que - mad - mo - sum spe ra - vi - mus in te, in te

TB

Do - mi - ne su - per nos que - mad - mo - sum spe ra - vi - mus in te, in te

Org

140

SA

TB

Org

144

SA

TB

Org

4.) IN TE DOMINE

147 $\text{♩} = 130$ $\text{♩} = 90$ $\text{♩} = 70$ $\text{♩} = 40$ $\text{♩} = 110$

SA *molto rallentando*

TB

Org *fff*

Grandioso

In te

In te

simile

153

SA

Do - mine In te Do - mine spe - ra - vi spera - vi spe - ra - vi Do - mine spera - vi

TB

Do - mine In te Do - mine spe - ra - vi spera - vi spe - ra - vi Do - mine spera - vi

Org

simile

166 *fff* $\text{♩} = 100$ $\text{♩} = 80$ 168 $\text{♩} = 50$

SA in ae - - - ter num A A A - men

TB *fff* in ae - - - ter num A A A - men

Org *rallentando*

31 6-I

"FROMM-BUNT-FREI"

1996 - 175 Jahre Evangelische Landeskirche in Baden

Für LIANA

Pentra LIANA

Serban NICHTFOR

(1994)

TRANSFIGURATIONEN

für

Kammerchor und Schlagwerk

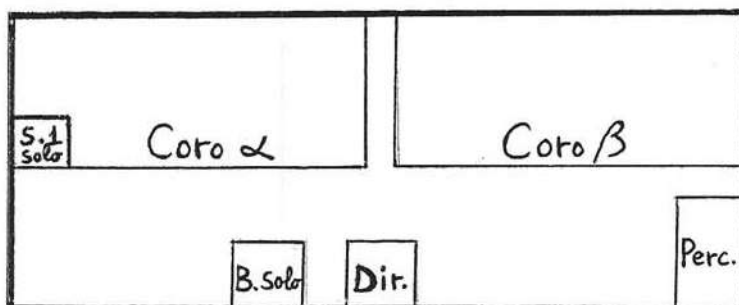
I.) PURIFIKATIONEN (ca 8')

II.) ILLUMINATIONEN (ca 10')

Aufführungsdauer (Gesamtdauer): ca 18 Minuten

E S E C U T O R I

- Basso solo
- Coro misto α
 - 6 Soprani α (einschliesslich S.1 solo)
 - 5 Alti α
 - 4 Tenori α
 - 3 Bassi α
- Coro misto β
 - 6 Soprani β
 - 5 Alti β
 - 4 Tenori β
 - 3 Bassi β
- Percussione (1 Spieler): Campanelli (C-nelli),
Campane (Camp.), Vibrafono (Vibf.), Piatto medio sospeso
(Ptto.), Tam-tam (Tamt.)



ERLÄUTERUNG ZUR NOTATION

	- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden; die proportionelle Schreibweise bedingt nicht eine strenge Synchronisation.
	- proportionelle Schreibweise (die jeweilige Dauer wird durch die graphischen Abstände festgelegt).
	- gemurmelter Ton (mormorando, suono "bianco", senza intonazione).
	- die notierte Tongruppierung wiederholen.

TRANSFIGURATIONEN

I.) Purifikationen

- Die Opfer, die Gott gefallen, sind ein geängsteter Geist...
Psalm 51,19
- Selig sind, die da geistlich arm sind; denn ihrer ist das
Himmelreich.
Matthäus 5,3
- Die mit Tränen säen...
Psalm 126,5
- Selig sind, die da Leid tragen; denn sie sollen getröstet werden.
Matthäus 5,4
- Aber die Sanftmütigen...
Psalm 37,11
- Selig sind die Sanftmütigen; denn sie werden das Erdreich besitzen.
Matthäus 5,5
- Die hungrig und durstig waren...
Psalm 107,5
- Selig sind, die da hungert und dürstet nach der Gerechtigkeit;
denn sie sollen satt werden.
Matthäus 5,6
- Wohl dem, der sich des Schwachen annimmt !...
Psalm 41,1
- Selig sind die Barmherzigen; denn sie werden Barmherzigkeit erlangen.
Matthäus 5,7

II.) Illuminationen

- Führe deines Lebens Lauf / allzeit Gottes eingedenk:
wie es kömmt, nimm alles auf / als ein wohlbedacht Geschenk.
Nimm vorlieb mit deinem Gott: / hast du Gott, so hast nicht Not.
Geht dirs widrig, laß es gehn, / Gott und Himmel bleibt dir stehn.
Paul Gerhardt, 1647
(J. S. Bach - Choral 196.
"Nicht so traurig, nicht so sehr")

- Ich aber will schauen dein Antlitz in Gerechtigkeit...
Psalm 17,15
- Selig sind, die reinen Herzens sind;
Matthäus 5,8
- ... ich will satt werden, wenn ich erwache, an deinem Bilde.
Psalm 17,15
- ... denn sie werden Gott schauen.
Matthäus 5,8
- Zu seinen Zeiten soll blühen die Gerechtigkeit...
Psalm 72,7
- Selig sind die Frieden stiften;
Matthäus 5,9
- ... und großer Friede sein...
Psalm 72,7
- ... denn sie werden Gottes Kinder heißen.
Matthäus 5,9
- Sie aber verfolgen mich mit Lügen; hilf mir !
Psalm 119,86
- Selig sind, die um der Gerechtigkeit willen verfolgt werden;
denn ihrer ist das Himmelreich.
Matthäus 5,10
- Denn bei dir ist die Quelle des Lebens, und in deinem Lichte
sehen wir das Licht.
Psalm 36,10
- Denn da wird keine Nacht sein.
Offenbarung 21,25
- Ich fürchte mich nicht vor vielem Tausenden...
Psalm 3,7
- Selig seid ihr, wenn euch die Menschen um meinetwillen
schmähen und verfolgen und reden allerlei Übles gegen euch,
wenn sie damit lügen. Seid fröhlich und getrost; es wird euch
im Himmel reichlich belohnt werden...
Matthäus 5,11-12

- Herr Gott, dich loben wir, Herr Gott,
Herr Gott, wir danken dir, Herr Gott,
Dein, Vater, ist im Ewigkeit
Die Welt, dein Werk und Eigentum,
Der Engel Heer, die Seraphim,
das Reich, die Kraft, die Herrlichkeit,
verkündet deines Namens Ruhm,
lobsingen dir mit hoher Stimm:
Heilig ist unser Gott,
Heilig ist unser Gott,
Heilig ist unser Gott,
der Herr, Herr Zebaoth.

Weit über alle Himmel weit
Der heiligen zwölf Boten Zahl
der Wahrheit Märtrer überall
Auch deine ganze Christenheit
dich, Vater auf der Himmel Thron,
samt deinem Geiste, dessen Kraft
geht deine Macht und Herrlichkeit,
und die Propheten allzumal,
lobsingen dir mit frohem Schall,
preist dich auf Erden weit und breit,
und Jesum, deinen eingen Sohn,
ein neues Leben in uns schafft.
Du, Herr der Ehren, Jesu Christ,
Du wardst, um unser Trost zu sein,
Du hast den Weg zu Gott gelehrt,
Du herrschest im des Waters Reich,
Im Grabe lässest du uns nicht,
Hilf uns, daß wir dir dankbar sein,
der du der Sünder Heiland bist !
ein Mensch wie wir, doch sündenrein.
des Todes Macht hast du zerstört,
an Majestät und Gnad ihm gleich,
du kommst dereinst und hältst Gericht,
dir folgen und uns deiner freun.
Einst sei des Himmels ewig Heil
mit allen Frommen unser Teil.
Hilf deinem Volk, Herr Jesu Christ,
und segne, was dein Erbteil ist.
Leit uns durch unsre Prüfungszeit
bis zu der frohen Ewigkeit !

Herr Gott, wir loben täglich dich,
dir heiligt unsre Seele sich.
Vor aller Ungerechtigkeit
Sei gnädig uns, o treuer Gott,
Wenn wir zu dir um Hilfe schrein,
behüt uns jetzt und allezeit !
sei gnädig uns in aller Not.
laß dein Erbarmen uns erfreun.
Auf dich steht unsre Zuversicht,
verlaß uns auch im Tode nicht. AMEN.

Martin Luther, 1529

("Herr Gott, dich loben wir", nach

"Te Deum laudamus" von Niketas von Remesiana)

- Christe, der du bist Tag und Licht,
vor dir ist, Herr, verborgen nichts;
du väterlichen Lichtes Glanz,
lehr uns den Weg der Wahrheit ganz.

Wir bitten dein göttliche Kraft;
behüt uns, Herr, in dieser Nacht,
bewahr uns, Herr, vor allem Leid,
Gott, Vater der Barmherzigkeit.

Beschirmer, Herr der Christenheit,
dein Hilf allzeit sei uns bereit;
hilf uns, Herr Gott, aus aller Not
durch dein heilig fünf Wunden rot.

Gott Vater sei Lob, Ehr und Preis,
auch seinem Sohne, gleicherweis
des Heiligen Geistes Gütekeit
von nun an bis in Ewigkeit.

Martin Luther, 1529

("Christe, der du bist Tag und Licht", nach
"Christe, qui lux es et dies")

TRANSFIGURATIONEN Serban Nichifor
(1994)

Serban Nichifor
(1994)

(1994)

I.) Purifikationen

Pioso, Estatico

♩ ~ 40 M.M.)

$\sim 30''$

Handwritten musical score for a string quartet, featuring parts for Camp, B. solo, A., and B. The score includes dynamic markings like "pp leggiero", "pp mormorando", and "lig", along with articulation marks like "X" and "Se".

(11)

Camp.

B. solo

A.

X B.

A.

B.

poco glissando (1/4 Ton)

Die Op fer die

Sind sind lig Se

Se lig sind Se lig Se lig sind Se lig Se lig sind Se

lig Se sind Se lig sind Se sind Se lig

Se lig sind Se lig sind Se - 1 - lig Se lig Se lig sind Se

(21)

Camp. 

B. solo 

Gott ge-fal-len, sind ein ge-äng-ste-ter Geist, ge-äng-

A. 

lig sind Se



sind Se lig sind

B. 

Se lig Se lig sind Se lig Se lig Se



lig sind Se lig Se lig sind Se lig Se

A. 

Se lig sind Se lig



sind Se lig sind

B. 

lig sind Se lig Se lig sind Se lig Se lig sind Se



lig sind Se lig Se lig Se lig sind Se

(31)

Camp. 

B. solo 

ste-ter Geist

S. 

Se-lig sind (x2) (x3) (x4) Se-lig sind (x2)

A. 

T. 

p in rilievo Se-lig sind die da geist-lich arm sind; denn, das

B. 

Se-lig sind



Se-lig sind

S. 

p in rilievo Se-lig sind die da geist-lich arm sind; denn, das

A. 

B. 

Se-lig sind



Se-lig sind

(41)

Camp. *mf* in rilievo
Die — mit Trä — nen

B. solo

S. (x3) (x4) (x5) (x6) (x7) *pp* leggiero Se — lig sind (x2) (x3) *pp* leggiero Se — lig sind (x2)

A. *Him mel reich* *P* *lig sind*

T. *Him mel reich, Him mel reich, Se* *P* *lig sind*

B. *Him mel reich* *P* *lig sind*

S. *Him mel reich* *P* *lig sind*

A.

T.

B.

(51)

Camp.

B. solo sä — en

mf in rilievo

S. Se — lig sind —, die da Leid — tra — gen — ;

A. *mp* Se — lig sind —, die da Leid — tra — gen — ;

T. *mp* Se — lig sind —, die da Leid — tra — gen — ;

B. *mp* Se — lig sind —, die da Leid — tra — gen — ;

P leggiero

S. Se — lig sind, (x2) (x3) (x4) (x5)

A. *P* Se lig sind, Se lig sind, Se lig sind,

T. *P* Se — lig, sind,

B. *P* Se — lig, sind,

(61)

Comp. *f* *in rilievo*
A - ber die Sanft

S. dann sie sol - len ge - trö - stet wer - den
A. dann sie sol - len ge - trö - stet wer - den
T. dann sie sol - len ge - trö - stet wer - den
B. dann sie sol - len ge - trö - stet wer - den

mf *morando*
Se

(x6) (x7) (x8) (x10) (x11)

Comp. *mf* *po a po decrescendo*
mü - ti - gen

(71)

mp *in rilievo*
Se - lig sind die Sanft mü - ti - gen
Se - lig sind die Sanft mü - ti - gen
Se - lig sind die Sanft mü - ti - gen
Se - lig sind die Sanft mü - ti - gen

P *in rilievo*
Se - lig sind die Sanft mü - ti - gen
Se - lig sind die Sanft mü - ti - gen
Se - lig sind die Sanft mü - ti - gen
Se - lig sind die Sanft mü - ti - gen

Cantabile (♩. n 40 M.M.)

Camp. *mp* *6* *no* *ren* *(in 2)* *mf in rilievo* *bo.* *p.* *b* *p* *b* *p* *bo.* *p.* *Se - lig sind* *die da hun - gert und*
 B. solo *4* *ren* *(in 2)* *mf in rilievo* *bo.* *p.* *b* *p* *b* *p* *bo.* *p.* *Se - lig sind* *die da hun - gert und*
 S. *mp* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*
 A. *101* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*
 T. *mp* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*
 B. *mp* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*

Camp. *mp* *6* *no* *ren* *(in 2)* *mf in rilievo* *bo.* *p.* *b* *p* *b* *p* *bo.* *p.* *Se - lig sind* *die da hun - gert und*
 B. solo *4* *ren* *(in 2)* *mf in rilievo* *bo.* *p.* *b* *p* *b* *p* *bo.* *p.* *Se - lig sind* *die da hun - gert und*
 S. *mp* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*
 A. *101* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*
 T. *mp* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*
 B. *mp* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind* *Se - lig sind*

111

Comp. $\text{C}\sharp$

3 solo $\text{D}\flat$

(solo)

S. sie sol-len satt wer den. denn sie sol-len satt

A. lig sind Se

T. Se - lig sind Se - lig sind Se - lig sind Se - lig sind Se - lig sind

B. Se - lig sind Se - lig sind Se - lig sind Se - lig sind Se - lig sind

3

S. lig

A. lig Se - lig

T. sind Se - lig sind Se - lig sind Se - lig sind Se - lig sind Se - lig

B. sind Se - lig sind Se - lig sind Se - lig sind Se - lig sind Se - lig

L'istesso Tempo

$\text{D} = \text{D}$ (n 40 M.M.)

Comp. $\text{C}\sharp$

B. solo $\text{D}\flat$

2

3 Mute in Vibrafono

2 ff in rilievo

Wohl dem der sich des Schwarzen an

(Solo)

S. wer - den. Se - lig sind!

A. lig Se - lig sind!

T. Se - lig sind Se - lig sind Se - lig sind!

B. Se - lig sind Se - lig sind Se - lig sind!

2

S. Se - lig sind!

A. lig sind Se - lig sind!

T. sind Se - lig sind Se - lig sind!

B. sind Se - lig sind Se - lig sind!

ff

Tutti

7

Vibf. *p dolce, in rilievo*

B. solo *Estatico, misterioso*
(♩ 94 M.M.)

S. *pp* *gen* *pp liscio* *lig*

A. *pp liscio* *lig*

T. *pp liscio* *Se*

B. *pp liscio* *lig*

S. *pp liscio* *lig*

A. *pp liscio* *lig*

T. *pp liscio* *Se* *sind*

B. *pp liscio* *lig*

Handwritten musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a Vibraphone (Vibf.). The score is written on a system of five staves. The key signature is one sharp (F#), and the time signature is 4/4. The music is in German, with lyrics written below the vocal staves. The score is divided into two systems, each containing four measures. The first system is marked with a '2' and the second with a '3'. The lyrics are: 'poco a poco' (repeated), 'Se - lig - sind' (repeated), and 'mef' (repeated). The dynamics are marked as 'pp' (pianissimo) and 'mf' (mezzo-forte). The score is signed 'B. solo' at the bottom right.

Vibf. *mf* *mp* *mp* (l.v.)

B. sol. **141** poco a poco allargando
poco a poco decrescendo

S. (respirare ad lib.)

A. *Se* — (respirare ad lib.) — *sind* —

T. (respirare ad lib.)

B. *Se* — *mormorando* *lig* —

S. (respirare ad lib.)

A. *Se* — (respirare ad lib.) — *sind* —

T. (respirare ad lib.)

B. *Se* — *mormorando* *lig* —

Vibf. poco a poco perdendosi (l.v.) *Muta in Tam-tam* **4**
2

B. sol. *Sempre allargando*
P poco a poco perdendosi

S. *P poco a poco perdendosi* *mormorando* *Se* — *lig* —

A. *P poco a poco perdendosi* *Se* — *lig* —

T. *P poco a poco perdendosi* *poco a poco perdendosi* (resp. ad lib.)

B. *P poco a poco perdendosi* *in rilievo* *Se* — *lig* — *sind* —

S. *P poco a poco perdendosi* *mormorando* *Se* — *lig* — *(n8')*

A. *P poco a poco perdendosi*

T. *P poco a poco perdendosi*

B. *P in rilievo* *Se* — *lig* — *sind* — *-10-* *sind* — *[Attacca-ad lib.]*

26-IX-94

II.) Illuminationen

Lontano (♩=50), molto espressivo

Tamt. $\frac{4}{4}$ *leggerissimo* $\frac{3}{4}$ *mp in rilievo* $\frac{2}{4}$ $\frac{3}{4}$

B. solo $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

ich aber will schau - en dein Ant-litz in Ge-

(151)

[J. S. Bach: Choral 196]

S. Füh-re dei-nes Le-bens Lauf

A. Füh-re dei-nes Le-bens Lauf

T. Füh-re dei-nes Le-bens Lauf

B. Füh-re dei-nes Le-bens Lauf

S. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

A. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

T. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

B. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

M — — — —

Tamt. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

B. solo $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

rech-tig-keit...

[J. S. Bach: Choral 196]

S. all-zeit Got-tes ein-ge- denk: — wie es

A. all-zeit Got-tes ein-ge- denk: — wie es

T. all-zeit Got-tes ein-ge- denk: — wie es

B. all-zeit Got-tes ein-ge- denk: — wie es

S. Se-lig sind, die rei-nen Her-zens sind.

A. Se-lig sind, die rei-nen Her-zens sind.

T. Se-lig sind, die rei-nen Her-zens sind.

B. Se-lig sind, die rei-nen Her-zens sind.

Tamt. $\#$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

B. solo $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

(161) *mp in rilievo*
 ...ich will satt wer-den, wenn ich er-wa-che, an dei-nem Bild-de

[J.S. Bach: Choral 196]

S. Kommt, nimm al-les auf — als ein
 A. Kommt, nimm al-les auf — als ein
 T. Kommt, nimm al-les auf — als ein
 B. Kommt, nimm al-les auf — als ein

α

β

S. — — — — —
 A. — — — — —
 T. — — — — —
 B. — — — — —

M

Tamt. $\#$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. solo $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

[J.S. Bach: Choral 196]

S. wohl-be-dacht Ge-schenk. — Nimm vor-
 A. wohl-be-dacht Ge-schenk. — Nimm vor-
 T. wohl-be-dacht Ge-schenk. — Nimm vor-
 B. wohl-be-dacht Ge-schenk. — Nimm vor-

S. — — — — —
 A. — — — — —
 T. — — — — —
 B. — — — — —

Denn sie wer-den Gott schau-en
 Denn sie wer-den Gott schau-en
 Denn sie wer-den Gott schau-en
 Denn sie wer-12-den Gott schau-en

α

β

(201)

Vibf. *Sub. mp* *leggero*
Andante cantabile (Andte), religioso
ben sostenuto

S. 1. *mf* lig - seid ihr, wenn euch die Men - schen um - mei - net - wil - len
 S. *mp* Gott dich lo - ben wir Herr Gott Der
 A. *mp* Herr Gott, dich lo - ben wir, Herr Gott, wir dan - ken dir, Herr Gott, Dein, Va - ter, ist in E - wig - keit Die Welt, dein Werk und Ei - gen - tum
 T. *mp* Gott dich lo - ben wir Herr Gott Der
 B. *mp* Gott dich lo - ben wir Herr Gott Der *mp*
 S. *mp* Gott Der *mp*
 A. *mp* Gott Der *mp*
 T. *mp* Gott Der *mp*
 B. *mp* Gott Der *mp*

(211)

Vibf.

B. solo

S. 1. *mp* schmä - hen und ver - fol - gen und re - den al - ler - lei - Üb - les ge - gen euch, wenn sie da mit
 S. *mp* Der
 A. *mp* Hei -
 T. *mp* Der
 B. *mp* Der
 S. *mp* En - gel Heer die Se - ra - phim Der
 A. *mp* En - gel Heer, die Se - ra - phim, das Reich, die Kraft, die Herr - lich - keit, ver - kün - dat dei - nes Na - mens Ruhm, laß - sin - gen dir mit ho - her Stimme
 T. *mp* En - gel Heer die Se - ra - phim Der
 B. *mp* En - gel Heer die - 16 - Se - ra - phim Der

Vibf *sempre mp leggiero* (221)

B. solo

S. 1. *Solo* *li - gen* *Seid fröhlich und ge - trost; es wird euch im Him - mel reich - lich be - lohnt — wer - den...*

S. *Herr der Herr Herr Ze - ba - oth Weit*

A. *— lig ist un - ser Gott, Hei - lig ist un - ser Gott, Hei - lig ist un - ser Gott, der Herr, Herr Ze - ba - oth.*

T. *Herr der Herr Herr Ze - ba - oth Weit*

B. *Herr der Herr Herr Ze - ba - oth Weit*

β S. *mp* *Weit*

A. *Weit*

T. *Weit*

B. *Weit*

poco a poco animando

Vibf *mp sempre mf espress.*

B. solo *Es wird euch im Him - mel, im Him - mel reich — lich be - lohnt wer - den*

S. 1. *Solo* *sempre poco a poco animando*

S. *dich*

A. *dich*

T. *dich*

B. *dich*

β S. *ü - ber al - le Him - mel weit, dich*

A. *ü - ber al - le Him - mel weit Der hei - li - gen zwölf Bo - ten Zahl der Wahr - heit Mär - ter ü - ber - all Auch dei - ne gan - ze Chris - ten - heit*

T. *ü - ber al - le Him - mel weit, dich*

B. *ü - ber al - le Him - mel weit, dich*

- 17 -

(231)

Vibf. *mp*

B. solo *mp*

sempre poco a poco animando — — — — — →

S. *mp*
Va - ter auf der Him - mel Thron lob -

A. *mp*
Va - ter auf der Him - mel Thron, seg - ne dei - nen Gei - ste, des - sen Kraft lob -

T. *mp*
Va - ter, Va - ter lob -

B. *mp*
Va - ter, Va - ter lob -

S. *mp*
geht dei - ne Macht und Herr - lich - keit

A. *mp*
geht dei - ne Macht und Herr - lich - keit, und die Pro - phe - ten ab - zu - mal,

T. *mp*
geht dei - ne Macht, lob -

B. *mp*
geht dei - ne Macht, lob -

(241)

Vibf. *mp*

B. solo *mp*

sempre poco a poco animando — — — — — →

S. *mp*
sin - gen dir mit fro - hen Schall Du,

A. *mp*
sin - gen dir mit fro - hen Schall prei - se dich auf Er - den weit und breit, Du,

T. *mp*
sin - gen dir, und Du,

B. *mp*
sin - gen dir, und Du,

S. *mp*
und Je - sum, dei - nen in - gen Sohn, Du,

A. *mp*
und Je - sum, dei - nen in - gen Sohn, Du,

T. *mp*
und Je - sum, dei - nen in - gen Sohn, Du,

B. *mp*
und Je - sum, dei - nen in - gen Sohn, Du,

-18

Mus. in Campanelli

G-nelli *Muta in Vibf.* *Muta in G-nelli*

B. solo

Moderato (♩ = 70) *sempre poco a poco animando* →

2

S. Herr der Eh-ren, Je-su Christ, Du wardst, um un-ser Trost zu sein, Gott — Im

A. Herr der Eh-ren, Je-su Christ, Du ge-lehrt, Im

T. Herr der Eh-ren, Je-su Christ, Du, ge-lehrt, Im

B. Herr der Eh-ren, Je-su Christ, Du, ge-lehrt, Im

3

S. Christ — Du hast den Weg zu Gott ge-lehrt, Du herr-schest in des Va-ters Reich,

A. Christ, Du hast den Weg zu Gott ge-lehrt

T. Christ, Du hast den Weg zu Gott ge-lehrt

B. Christ, Du hast den Weg zu Gott ge-lehrt

(♩ = 74) sempre poco a poco animando →

G-nelli *Muta in Vibf.* (261)

B. solo

2

S. Gra-be läs-sest du uns nicht, Hief uns, daß wir dir dank-bar sein, der des

A. Gra-be läs-sest du uns nicht der du der du, des

T. Gra-be läs-sest du uns nicht, der du der du, des

B. Gra-be läs-sest du uns nicht, der du der du, des

3

S. der du der Sün-der Hei-land bist! ein Mensch wie wir, doch sün-den-rein.

A. der du der Sün-der Hei-land bist! —

T. der du der Sün-der Hei-land bist! —

B. der du der Sün-der

der — 19 —


[Martin Luther: "Ein feste Burg"]

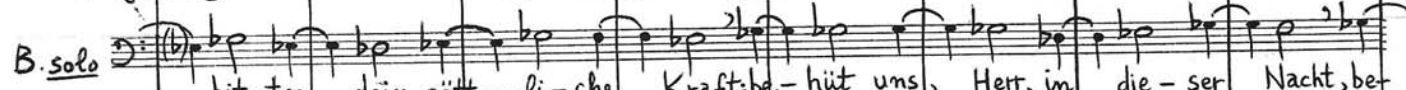
Camp. *[Aetkirchlich] in rilievo*
 B. solo *Allegretto (♩ n 100)* **(281)** *poco a poco animando* →
 Chri-ste, der du bist Tag und Licht, vor dir ist, Herr, ver-bor-gen nichts; du
 S. *f* uns uns- Prü- zeit Gott lo- täg- dich Vor
 A. *f* uns durch uns-re Prü-fungs-zeit bis zu der fro-hen E-wig-keit!
 T. *f* uns uns- Prü- zeit Gott lo- täg- dich
 B. *f* uns uns- Prü- zeit Gott lo- täg- dich
 S. *f* durch -re -fungs- Herr wir -ben -lich Vor
 A. *f* Herr Gott wir lo-ben täg-lich dich, dir hei-ligt uns-re See-le sich-
 T. *f* durch -re -fungs- Herr wir -ben -lich Vor
 B. *f* durch -re -fungs- Herr wir -ben -lich Vor

Sempre poco a poco animando →

[Martin Luther: "Ein feste Burg"] **(291)**

Camp. *poco a poco animando*
 B. solo *poco a poco animando*
 vä-ter - li - chem Lich-tes Glanz, lehr uns den Weg der Wahr-heit ganz. Wir
 S. al-ler Un-ge-rech-tig-keit Sei gnä-dig uns, o treu-er Gott Sei
 A. al- Un- -rech- -keit wir dir Hil- schrein
 T. al- Un- -rech- -keit wir dir Hil- schrein
 B. al- Un- -rech- -keit wir dir Hil- schrein
 S. Wenn wir zu dir um Hil-fe schrein, be-hüt und jetz und al-le-zeit!
 A. -ler -ge- -tig- Wenn zu um -fe Sei
 T. -ler -ge- -tig- Wenn zu um -fe Sei
 B. -ler -ge- -tig- Wenn zu um -fe Sei

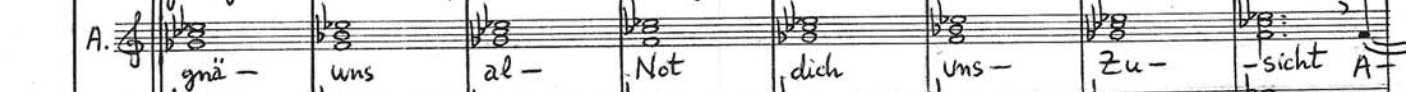
Camp. 

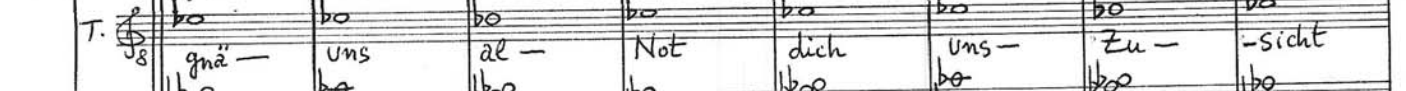
B. solo  bit-ten dein gött- li- che Kraft: be- hüt uns, Herr, in die- ser Nacht, be-

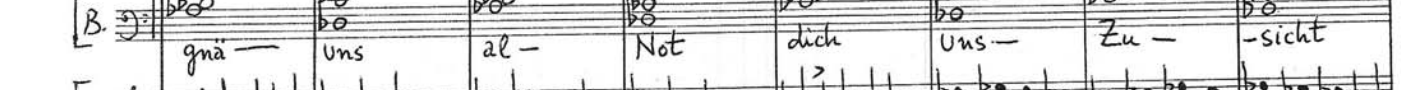
sempre poco a poco animando

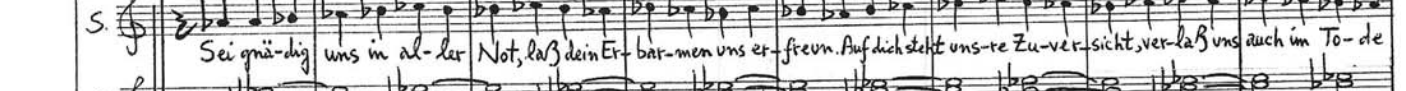
S.  gnä-dig uns in al- ler Not, laß dein Er-bar-men uns er-freu. Auf dich steht uns-re Zu-ver-sicht, ver-laß uns auch im To-de nicht

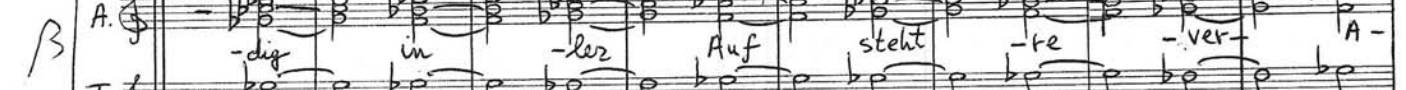
A.  gnä- uns al- Not dich uns- Zu- -sicht A-

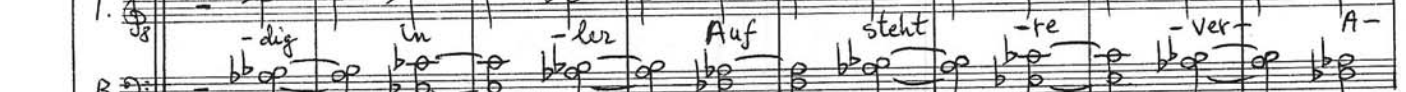
T.  gnä- uns al- Not dich uns- Zu- -sicht

B.  gnä- uns al- Not dich uns- Zu- -sicht

S.  Sei gnä-dig uns in al- ler Not, laß dein Er-bar-men uns er-freu. Auf dich steht uns-re Zu-ver-sicht, ver-laß uns auch im To-de

A.  -dig in -ler Auf steht -re -ver- A-

T.  -dig in -ler Auf steht -re -ver- A-

B.  -dig in -ler Auf steht -re -ver- A-

sempre poco a poco animando

[Martin Luther: "Ein feste Burg"] (l.v.)

Camp.  Muta in Pi-atto  molto

B. solo  wahr uns, Herr, vor al- lem Leid, Gott, Va- ter der Barm-her- zig- Keit-

S.  A - men A - men A - men A - men

A.  A - men A - men A - men A - men

T.  A - men A - men A - men A - men

B.  A - men A - men A - men A - men

S.  nicht A - men A - men A - men A - men

A.  A - men A - men A - men A - men

T.  A - men A - men A - men A - men

B.  A - men A - men A - men A - men

Allegro appassionato (♩ = 120)

(311)

Ptto. *f* (l.v.)

B. solo

S. *f* Be-schir-met, Herr der Chri-sten-heit, dein Hilf-fall-zeit sei uns be-reit; hilf uns, Herr Gott, aus al-ler

A. *f* Be-schir-met, Herr der Chri-sten-heit, dein Hilf-fall-zeit sei uns be-reit; hilf uns, Herr Gott, aus al-ler

T. *f* Be-schir-met, Herr der Chri-sten-heit, dein Hilf-fall-zeit sei uns be-reit; hilf uns, Herr Gott, aus al-ler

B. *f* Chri ste, der

(321)

Ptto. *ben f* *ben f* *sonoro*

B. solo *ben f*

S. *ben f* Not durch dein hei-lig fünf Wun-den rot. Gott Va-ter sei Lob, Ehr und Preis, auch sei-nem Soh-ne, glei-cher

A. *ben f* Not durch dein hei-lig fünf Wun-den rot. Gott Va-ter sei Lob, Ehr und Preis, auch sei-nem Soh-ne, glei-cher

T. *ben f* Not durch dein hei-lig fünf Wun-den rot. Gott Va-ter sei Lob, Ehr und Preis, auch sei-nem Soh-ne, glei-cher

B. *ben f* du bist Tag, Tag und

(♩ = 240 / ♩ = 80)

Ptto. 3 2 3 4 *ff*

B. solo 2 (in 1)

S. *ff* weis des Heil-gen Gei-stes Gü-tig-keit von nun an bis in E-wig-keit, Chri-ste, Chri-ste,

A. *ff* weis des Heil-gen Gei-stes Gü-tig-keit von nun an bis in E-wig-keit, Chri-ste, Chri-ste,

T. *ff* weis des Heil-gen Gei-stes Gü-tig-keit von nun an bis in E-wig-keit, Chri-ste, Chri-ste,

B. *ff* Licht! Chri ste, Chri-

poco a poco precipitando

(331)

ffff

Handwritten musical score for the first system, measures 331-335. The score includes parts for Ptt. (Piano), B. Solo (Bass Solo), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics are "Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste". The tempo marking is "poco a poco precipitando". The dynamic marking is "ben ff". The key signature is one sharp (F#).

Sub. Rubato, Quasi Senza Tempo

Handwritten musical score for the second system, measures 336-340. The score includes parts for Ptt. (Piano), B. Solo (Bass Solo), and A. (Alto). The lyrics are "ste, Chri-ste, der du bist Tag und Licht". The tempo marking is "Sub. Rubato, Quasi Senza Tempo". The dynamic marking is "ben sostenuto". The key signature is one sharp (F#).

Lontano (dn 54)

(341)

poco a poco allargando

Handwritten musical score for the third system, measures 341-345. The score includes parts for C-nelli (Cello), B. Solo (Bass Solo), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics are "Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste, Chri-ste". The tempo marking is "Lontano (dn 54)". The dynamic marking is "PP". The key signature is one sharp (F#).

Largo

Serban Nichifor

TU ES SACERDOS

♩ = 70

S

A

T

B

Org

mf

mf

mf

5, *f*

S
Tu es Sa - cer - dos in ae - ter - num se - cun - dum or - di - nem

A
f

T
f
Tu - es Sa - cer - dos in ae - ter - num se - cun - dum or - di - nem

B
f

Org

8

S

Mel - chise - dech Tu es Sa - cer - dos in ae - ter - num se - cun - dum or - di - nem

A

T

Mel - chise dech Tu es Sa - cer - dos in ae ter - num se - cun - dum or - di - bem

B

Org

12

S
Mel - chi - se - dech

A
Mel - chi - se - dech

T
ff
Mel - chi - se - dech
Ju - ra - vit
O - ra pro
Do - mi - nus
no - - bis
e non poe - ni - te - bit
o - ra pro no - bis

B

Org

16

S

A

T

B

Org

e - um Ju - ra - vit Do - mi - nus e non poe - ni - te - bit
De - um O - ra pro no - - bis o - ra pro no - bis

ff

20

S

Tu es Sa - cer - dos in ae - ter - num se - cun - dum or - di - nem

A

T

e - um
De - um

Tu es Sa - cer - dos in - ae - ter - num se - cun - dum - or - di - nem

B

Org

24)

S
Mel - chi se - dech Tu es Sa - cer - dos in ae - ter - num

A

T
Mel - chi se - dech Tu es Sa - cer - dos in ae - ter - num

B

Org

27)

S = 54 = 40

S
se - cun - dum or - di - nem Mel - chi - se - dech

A
se - cun - dum or - di - nem Mel - chi - se - dech

T
se - cun - dum or - di - nem Mel - chi - se - dech

B
se - cun - dum or - di - nem Mel - chi - se - dech

Org
se - cun - dum or - di - nem Mel - chi - se - dech

25-VI-2017